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ABSTRACT

This curriculum guide is designed to provide a basic framework of skills and activities useful to elementary and secondary teachers in the teaching of literature. The first section discusses activities to facilitate elementary school students' appreciation and understanding of literature. Activities are discussed for grades K-3 and grades 4-6 under the following headings: characterization; plot; setting; point of view; theme; diction; rhythm, sound, and stanza; and mood. A short annotated bibliography follows each of these sections. Bibliographies of children's poetry and general bibliographies for grades K-3 and grades 4-6, as well as a directory of publishers, are also provided in this section. The second section of the guide discusses activities for the junior high school and high school study of literature; activities for grades 7-9 and grades 10-12 are organized under the same headings as for the elementary school section of the guide. (DI)

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ENGLISH LANGUAGE ARTS

LITERATURE SECTION K-12
EXPERIMENTAL EDITION

THE UNIVERSITY OF THE STATE OF NEW YORK / THE STATE EDUCATION DEPARTMENT
CURRICULUM DEVELOPMENT CENTER / ALBANY, NEW YORK 12224
1970

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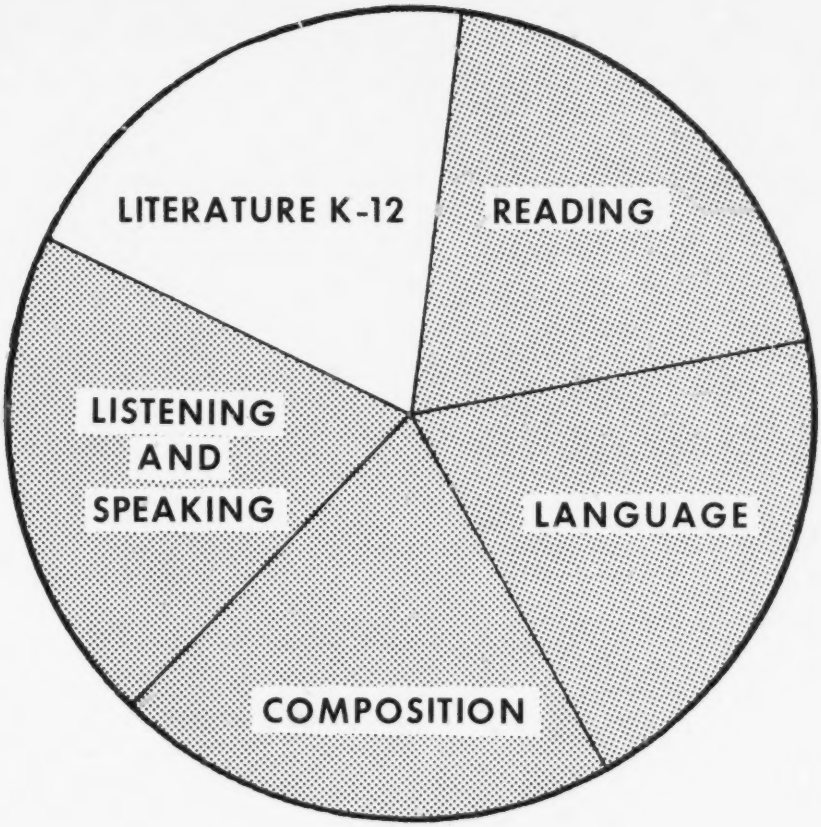
ENGLISH LANGUAGE ARTS



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1970

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FOREWORD

The program of instruction in English Language Arts may be thought of as consisting of a number of vertical strands running from Kindergarten through Grade 12 and beyond. The major strands are: READING, COMPOSITION, LISTENING AND SPEAKING, LITERATURE, AND LANGUAGE.

LITERATURE, K-12 is the fourth major strand to be released. The reading, composition, and listening and speaking strands have been released previously.

LITERATURE, K-12 has been prepared using four level designations, (K-3, 4-6, 7-9, 10-12.) The level designations are provided in order to help promote sequential development of skills. Actual levels of instruction, however must be determined by the teacher in terms of the individual needs of pupils. As with the other strands, the *skills* presented here are not intended to be used as isolated entities, but rather to be correlated with other language arts skills in the construction of a total language arts program. The *activities* are meant to serve only as suggestions to be modified and adapted by district curriculum committees and individual classroom teachers.

The project to develop the literature strand has extended over so many years, and so many persons from the field have been involved in its development that it has proved impossible to obtain a complete list of all who have contributed. The chief contributors from the field, however, were: Barbara Fossett, Churchville; John Huther, then Chairman of English and Humanities, Broome Technical Community College, Binghamton; Lillian K. Orsini, State University of New York at Albany; Sister Mary Sylvia, English Department Chairman, Victory Academy, Lackawanna.

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The Department appreciates the efforts of all these people and the many more who participated and contributed to the development of LITERATURE K-12.

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PREFACE

LITERATURE K-12 is the fourth of five major strands in the Revised English Language Arts series. READING K-12 was published during the 1967-68 school year; followed by COMPOSITION K-12 and LISTENING AND SPEAKING K-12 published during the 1968-69 school year. LANGUAGE K-12, the remaining strand, has been scheduled for a future publication date. LITERATURE K-12 follows the same general format as the existing strands.

This publication is designed to provide a basic framework of skills and activities useful to elementary and secondary teachers in the teaching of literature. It is the Department's sincere hope that the materials presented here will add scope and sequence to existing programs and provide impetus for the development of new and vital language arts curricula.

Philip B. Langworthy

Associate Commissioner for
Instructional Services

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LITERATURE K-6

INTRODUCTION

Listening to selections read by the teacher provides a common source of experience in literature for elementary school children. Most of the skills and activities presented here are based upon the reading of selections by the teacher. It is extremely important that the teacher be aware of materials available in the field of children's literature. In order to give teachers and librarians a mutual and immediate source for the selection of materials with which to implement the skills and activities given in this publication, a short annotated bibliography follows each of the major sections. The entries have been arbitrarily chosen and the lists are by no means all-inclusive. A longer, more general bibliography follows the K-3 and 4-6 sections. The grade level designations for materials are meant to serve only as a suggested guide for teacher use. The abilities and interests of each individual child should be a far more important factor in choosing or helping children choose books for independent reading.

Some books have been included which are classified by vocabulary level only, since their appeal is universal. Many authors listed have written numerous books which do not appear in this publication due to lack of space.

It is important for teachers to remember that even though all of the skills and activities given are associated with the teaching of literature, materials from many sources other than literary works may be utilized to teach a particular skill.

An understanding of a work of literature and appreciation of it depend on a pupil's recognition of the form of the work, of the author's purpose or theme, and of the ways in which the author reveals his purpose to the reader. The skills leading to understanding and appreciation of literature are organized under the following headings:

1. Characterization
2. Plot
3. Setting
4. Point of View
5. Theme
6. Diction
7. Rhythm, Sound, and Stanza
8. Mood

This listing is not intended to suggest priorities, establish rigid instructional sequence, or to imply that any single element can exist in isolation. Instead, the intent is to assure that in every grade level, K through 12, there will be direct and specific instruction in the skills stated under the heading.

These headings represent major elements of literature. Most are common to several literary genres. Often a selection will employ some elements more than others. Therefore, there should be no attempt to consider all elements in any one selection. It is felt that an acquaintance with these elements and the ways in which authors convey information by and through these elements will enable students, as they grow in years and maturity, to attain a deeper level of understanding and appreciation of the works read. For the more perceptive students the ability to identify the author's skillful use of the elements should arouse a type of intellectual satisfaction which enhances the more emotional reaction which is characteristic of reading on a less sophisticated level.

Discussion in the earlier grades might begin with questions concerned with the plot, but should move quickly to the child's reaction to a selection. Asking the child to keep in mind certain well-planned questions may lead him to concentrate on the element to be considered, understood, and mastered.

Writing activities may be either expository, impressionistic, or imaginative. Allowing the child to write freely and then to share his thoughts with the class can lead to stimulating discussion. Dramatic play can be used effectively in the earlier grades if the teacher clearly relates it to one of the skills. Intermediate grade pupils respond to the less structured activity of role playing.

At the primary level, book illustrations play an important part in the interpretation of the literary elements of the selection. Teachers should take time to "read" and discuss the pictures. In turn, the child may make use of illustrations to better express his ideas or to master a skill. Any activity which leads to the ultimate goal, an appreciation of good literature, should be developed and encouraged.

LITERATURE

CHARACTERIZATION K-3

CHARACTERIZATION refers to the means by which an author reveals the characters in his work.

In the primary grades the child learns to:

DETERMINE WHAT A CHARACTER IS LIKE
from:
- **what he says**
- **what he does**
- **what the author says about him**
- **how the illustrator portrays him**

IDENTIFY A SINGLE CAUSE FOR A CHARACTER'S ACTIONS.

RECOGNIZE THAT EACH CHARACTER POSSESSES HUMAN QUALITIES.

CHARACTERIZATION K-3

The child learns to:

DETERMINE WHAT A CHARACTER IS LIKE from:
- what he says
- what he does
- what the author says about him
- how the illustrator portrays him

Activities

Read a story to the class. After the selection has been read, have the children ascertain who the main character* is and who the minor characters are.

After a number of stories have been shared with the class, select one of the children to identify a good, a mean, or a selfish character by citing as evidence some of the things the character himself has said in the story. List the word or phrases on the chalkboard.

Choose one illustration or a series of sequential pictures in a book and ask the children to identify the qualities of a character which are revealed by what the character in the illustration is doing. This activity is best presented with pictures from books which the children have not yet read or had read to them.

Ask the children to tell what a book character is like by citing some of the words and phrases used by the author to describe the character. Elicit from the children the fact that descriptions of appearance can sometimes indicate what the personality of a character is like.

Have the children study illustrations and identify qualities of a character as revealed by the illustrator (physical appearance, gestures, facial expressions). Chart these qualities.

Filmstrips with accompanying records may also be used for this type of activity. Children may be asked to tell what characters are like from just the filmstrip. After these characteristics have been listed, they may be checked by listening to the recording.

As a summary activity, discuss such questions as:
- What does the character say or do that makes you like him?
- Does the character's name tell you what he is like?
- Which words in the selection tell you what the character is like?

*The term character should be used consistently. Although it is not necessary to be specific in the use of technical terms at this level, it may be necessary to explain what a character is.

The child learns to:	
IDENTIFY A SINGLE CAUSE FOR A CHARACTER'S ACTIONS.	Help the children to verbalize a character's chief need, desire, or problem by discussing the following questions: Why does the main character act as he does? What does he want to do? What people, animals, or things help him? How? What people, animals, or things do not help him? Why? Does any character change during the selection? If so, in what way? What causes him to change?
RECOGNIZE THAT EACH CHARACTER POSSESSES HUMAN QUALITIES.	Select a literary passage in which the main character comes to grips with ambivalent feelings of authority, autonomy, doubt, inferiority, or guilt. Help the children to verbalize the similarity between their own situations and that of the storybook character. Help them to see how book characters think and act much like real people. Instruct the children to write letters to the characters in a selection, asking whatever they might like to know about the character or his actions in the story. Have other students answer the letters. An interview-role play situation may be organized wherein children are asked to assume the roles of particular characters and answer questions given by an interviewer. Follow the reading of a selection about humans with a reading of a story in which animals talk and act like humans. Ask the children to name the human traits ascribed to the animals. After reading a story, discuss the following questions: How is a certain character like people in real life? Would you like to have this character as a friend? Why or why not? Would you have acted in the same way as this character? Suggest titles of selections in which inanimate objects possess human qualities. Have the children report orally to the group, pointing out the human traits that the various objects possess.

BIBLIOGRAPHY

CHARACTERIZATION K-3

CHARACTERIZATION is the element of literature with which an author reveals the human qualities of the characters in his work.

Aldis, Dorothy. Dumb stupid David. Putnam. 1965.

Children will be able to verbalize the main character's problem and see how his feelings begin to change at the end of the story.

Brown, M. W. The runaway bunny. Harper. 1942.

The main character acts much like a real person.

Cavanah, Frances. Abe Lincoln gets his chance. Rand Mc Nally. 1959.

Especially fine for identifying the qualities of Abe's stepmother, as revealed by her actions.

Caudill, Rebecca. The best loved doll. Holt. 1962.

Useful for choosing the main character, recognizing a character's problem, and seeing human qualities in an inanimate object.

Cleary, Beverly. Ellen Tebbits. Morrow. 1951.

Good for judging character traits from the actions and words of an eight-year-old girl.

Godden, Rumar. The mousewife. Viking. 1951.

The positive qualities of the main character are revealed through actions as she comes to grips with feelings of inferiority and doubt.

Gramatsky, Hardie. Little Toot. Putnam. 1964.

Main character comes to grips with a difficult problem. Illustrations also show qualities of characterization.

Haywood, Carolyn. Two and two are four. Harcourt. 1940.

Experience in dealing with four main characters.

Heyward, Du Bose. The country bunny and the little gold shoes. Houghton. 1939.

A bunny realizes her chief ambition as a direct result of her positive, human-like qualities.

Leaf, Munro. The story of Ferdinand. Viking. 1936.

Illustrations effectively show the human qualities of a Spanish bull.

Mason, M. E. Caroline and her kettle named Maude. Macmillan. 1951.

Useful for showing change in a character's ideas.

McCrea, James. The King's procession. Atheneum. 1963.

The main character reveals his personality by what he says and does.

Stolz, Mary. Pigeon Flight. Harper. 1962.

Good for identifying an animal's character as he comes to grips with a difficult problem, and changes his ways.

Williams, Margery. The velveteen rabbit. Doubleday. 1926.

Useful for identifying human character traits and desires using an inanimate object.

LITERATURE

CHARACTERIZATION 4-6

CHARACTERIZATION refers to the means by which an author reveals the characters in his work.

In the intermediate grades the pupil learns to:

DETERMINE WHAT A CHARACTER IS LIKE
from:
- **his thoughts**
- **other character's thoughts about him**
- **other character's treatment of him**

IDENTIFY MULTIPLE CAUSES FOR A CHARACTER'S ACTION.

RECOGNIZE SIMILARITIES AND DIFFERENCES AMONG CHARACTERS.

RECOGNIZE HOW THE HUMAN QUALITIES OF THE CHARACTERS AFFECT THE PLOT.

CHARACTERIZATION 4-6

The pupil learns to:

Activities

DETERMINE WHAT A CHARACTER IS LIKE from:
- his thoughts
- other character's thoughts about him
- other character's treatment of him

Select from a story passages in which the author quotes or summarizes a character's thoughts. Ask the pupils to identify the various motives, traits, and conflicts revealed by the character. Encourage the pupils to discuss, in terms of the entire story, how secret thoughts and feelings can influence actions.

Have each pupil choose a story and identify a central character in it. Next ask the pupil to use the expressions, thoughts, opinions and statements of minor characters in order to decide what kind of person the central character is. Finally, have the pupil report his findings to the group, supporting his position by specific references to the story.

Ask the pupils to name incidents in a story which describe the treatment of a main character by the others. Help them to see that this treatment can suggest the kind of person the main character is.

IDENTIFY MULTIPLE CAUSES FOR A CHARACTER'S ACTION.

Instruct the pupils to isolate a problem in a familiar piece of literature. Then have them list on the chalkboard all of the traits, circumstances, and events prompting the character's actions in regard to the problem which the class identified. Have them speculate about outcomes which might result if the circumstances, turn of events, or character traits were different.

RECOGNIZE SIMILARITIES AND DIFFERENCES AMONG CHARACTERS.

From his reading, let each student select a character which is familiar to the entire class. Then have each student select a partner and orally analyze the similarities and differences in appearance, actions, and motives between the two characters they have chosen. Instruct each team to suggest possible reasons for likenesses and dissimilarities in character when they are making their oral presentations.

RECOGNIZE HOW THE HUMAN QUALITIES OF THE CHARACTERS AFFECT THE PLOT.

Have the class read a literary selection in which a character gets into difficulty as a result of such a trait as loyalty, a lack of self-restraint, courage or cowardice, integrity, false values, ambition, etc. Instruct the pupils to cite passages which illustrate the conflict between a human quality and the demands of society. Finally, discuss with the group how the special needs and unique behavior patterns of a character can be the source of conflict in a story...and in life.

BIBLIOGRAPHY

CHARACTERIZATION 4-6

CHARACTERIZATION is the element of literature with which an author reveals the human qualities of the characters in his work.

Baum, Betty. Patricia crosses town. Knopf. 1965.

A black girl faces the problem of integration when she is bussed to an all-white school.

Bradbury, Bianca. Two on an island. Houghton. 1965.

A brother and sister stranded on a small island develop new understandings about each other.

Bulla, C. R. White bird. Crowell. 1966.

A boy raised in an isolated valley goes into the world to find his stolen pet.

Burchard, Peter. Jed: the story of a Yankee soldier and a southern boy. Crowell. 1966.

A soldier's sense of integrity gets him into difficulties.

Carlson, N. S. The empty schoolhouse.

Done in first person, the story is concerned with school integration in the South.

Clymer, Eleanor. My brother Stevie. Holt. 1967.

A girl tries to save her brother from delinquency.

Jones, Adrienne. Sail, Calypso! Little. 1968.

Two boys from different backgrounds learn to work together.

Jones, Weyman. Edge of two worlds. Dial. 1968.

A white boy, bitter after escaping from a massacre, learns of the Indian world from Sequoyah, the great Cherokee.

Morrow, H. W. On to Oregon. Morrow. 1946.

John is determined to carry out his dead parents' plan and take his brothers and sisters to Oregon.

Neville, E. C. It's like this, Cat. Harper. 1963.

Story of the development of a new father-son relationship in New York City.

O"Dell, Scott. Island of the Blue Dolphins. Houghton. 1960.

An Indian girl is left alone for 18 years on a rocky island.

O"Hara, Mary. My friend Flicka. Lippincott. 1944.

A boy who has done poorly in school learns responsibility one summer by raising a difficult filly.

Peare, C. O. The Helen Keller story. Crowell. 1959.

A deaf-blind child learns to cope with the problems of being physically handicapped.

Robinson, Barbara. Across from Indian Shore. Lothrop. 1962.

A daydreamer learns to accept his family responsibilities.

Sandoz, Mari. Winter thunder. Westminster. 1954.

A teacher and her pupils are snowbound in open country.

Shotwell, L. R. Roosevelt Grady. World. 1963.

Written much as a migrant black child might think.

Snyder, Z. K. The Egypt game. Atheneum. 1967.

A girl has problems adjusting to her new home.

Sperry, Armstrong. Call it courage. Macmillan. 1963.

A Polynesian boy faces his fear of the sea.

Van Stockum, Hilda. Mogo's flute. Viking. 1966.

An East African boy learns to face reality and take his place in the tribe.

White, E. B. Charlotte's Web. Harper. 1952.

A talking spider shows real ingenuity in her attempts to save her friend Wilbur.

LITERATURE

PLOT K-3

PLOT refers to the incidents that make up a story. The study of plot involves the causal relationship between incidents and the problems or conflicts of the characters.

In the primary grades the child learns to:

RECOGNIZE THAT PLOT IS A SERIES OF SEPARATE BUT RELATED INCIDENTS WITHIN WHICH CHARACTERS ACT.

IDENTIFY THE MAIN INCIDENT OF THE PLOT AND ITS CAUSE.

RECOGNIZE THAT THE OUTCOME OR CONCLUSION OF A STORY RESULTS LOGICALLY FROM THE ACTIONS OF THE CHARACTERS.

PLOT K-3

The child learns to:

Activities

RECOGNIZE THAT PLOT IS A SERIES OF SEPARATE BUT RELATED INCIDENTS WITHIN WHICH CHARACTERS ACT.

After a selection has been read or presented, ask children to recall as many incidents as they can. List them on the chalkboard. Then help them to see sequential order by rearranging incidents listed.

Have younger children close their eyes and listen while the teacher or a child states an action that occurred in a selection. If another child thinks he is able to give the outcome of the action and/or name the character involved, he may raise his hand to answer.

Following the reading of a story, ask children to make a series of pictures which illustrate the story. The order of these may be changed and children may be asked to put them into the proper sequence.

IDENTIFY THE MAIN INCIDENT OF THE PLOT AND ITS CAUSE.

After reading a selection discuss the following questions:
What do you think was the most important thing that happened in the story? Have children cite the illustrations which support their answers. Discuss the incident until some agreement is reached. What caused the hero (or heroine) to do this important thing?

Ask the children to list the sequences necessary to solve particular problems or to acquire particular goals. After these sequences have been listed children may be asked to write stories or act out these sequences. For example: What must be done to escape from a burning house, to make a superior snowman, or to convince parents to buy an unusual animal as a pet (i.e. a baby elephant or a crocodile).

RECOGNIZE THAT THE OUTCOME OR CONCLUSION OF A STORY RESULTS LOGICALLY FROM THE ACTIONS OF THE CHARACTERS.

After reading a selection discuss the following questions:
Did you like the way the selection ended?
If not, what change would you make?
Why do you think the author ended the selection this way?
Were you able to guess how the selection would end?
Do you like to be able to guess the ending or would you rather be surprised?
How did the ending make you feel?

If possible, show a film or filmstrip of the selection. Allow time for children (a) to comment on film presentation vs. book presentation; b) to change their reactions to questions previously discussed.

Ask children to bring to class a picture or a magazine cover about which they would like to invent a series of events. Making up the story may be an individual or a group activity.

Dramatize or pantomime an important incident to establish a sequence of events. Discourage memorization of dialogue during these dramatizations.

Distribute small sheets of colored paper to each child. Advise him that each particular color denotes a type of story - red for an animal story, green for a family story, etc. Instruct each child to write on his colored paper, the name of an author and the title of a story he has read. On the reverse side of each sheet have him summarize the plot.

BIBLIOGRAPHY

PLOT K-3

PLOT refers to the incidents that make up a story.

Brown, M. W. Little lost lamb. Golden Mc Donald, pseud. Doubleday. 1945.

Predicting an outcome and discussing how it makes one feel, can be done here.

Davis, A. V. Timothy Turtle. Harcourt. 1940.

Useful for predicting outcome.

Du Bois, W. P. Lion. Viking. 1956.

Excellent for recalling sequence.

Elkin, Benjamin. Gillespie and the guards. Viking. 1956.

Has a surprise ending. Could be used for dramatization.

Fatio, Louise. The happy lion. Mc Graw. 1954.

Good for choosing the main incident of the plot and guessing the outcome.

Freeman, Don & Lydia. Pet of the Met. Viking. 1953.

Can be used to identify the main incident of the plot and to guess the conclusion.

Godden, Rumar. Mouse house. Viking. 1967.

Useful for identifying the main incident, and guessing the outcome.

Keats, E. J. Whistle for Willie. Viking. 1964.

Good for guessing the conclusion.

Lansdown, Brenda. Galumph. Houghton. 1963.

Has several uses: tracing a series of incidents, choosing the main incident, guessing the outcome, and discussing the logic of the conclusion.

Lipkind, William. Finders keepers. Will, pseud. Harcourt. 1951.

Good for deciding the most satisfactory way to end the story.

Mc Closkey, Robert. Blueberries for Sal. Viking. 1948.

Useful for recalling a series of incidents, and could be dramatized.

Rey, H. A. Curious George. Houghton. 1941.

Good for recalling a series of incidents.

Thurber, James. Many moons. Harcourt. 1943.

Useful for recalling sequence. Could be dramatized.

Williams, Jay. The question box. Norton. 1965.

A suspenseful story of a curious little girl who saves her town from attack.

Zion, Gene. Harry the dirty dog. Harper. 1956.

Good for listing sequence and predicting outcome. Outcome produces reactions from readers.

LITERATURE

PLOT 4-6

PLOT refers to the incidents that make up a story. The study of plot involves that causal relationship between incidents, and the problems or conflicts of the characters.

In the intermediate grades the pupil learns to:

- RECOGNIZE THAT EACH INCIDENT IN THE PLOT HAS BEEN SELECTED BY THE AUTHOR FROM SEVERAL POSSIBILITIES.
- RECOGNIZE THAT THE INCIDENTS OF THE PLOT INFLUENCE FUTURE ACTION.
- IDENTIFY THE MAIN PROBLEM OR CONFLICT OF THE PLOT.
- RECOGNIZE THAT THE RESOLUTION OF THE CONFLICT IS INFLUENCED BY THE THOUGHTS AND ACTIONS OF THE CHARACTERS.

PLOT 4-6

The pupil learns to:	Activities
RECOGNIZE THAT EACH INCIDENT IN THE PLOT HAS BEEN SELECTED BY THE AUTHOR FROM SEVERAL POSSIBILITIES.	After reading a story to the class, ask the pupils to name the incidents. These can be listed in order on the chalkboard. Discuss what separates these incidents. Be sure to include characters, setting, and author's direct statement.
	Using the above list of the incidents of a story or a similar list, have the children state other possibilities for action. This may be extended into a writing activity in which the pupils rewrite a story.
	Have the pupils prepare flannel or construction paper figures to be used to tell familiar stories to younger children. Pupils should practice telling stories to classmates to insure proper sequence of incidents.
RECOGNIZE THAT THE INCIDENTS OF THE PLOT INFLUENCE FUTURE ACTION.	Select a story with a distinct story line or stories which relate to a series of events fairly easy for the children to trace. Given only the first two incidents, have the pupils discuss what might occur in succeeding incidents.
	Read a series of opening incidents to the class. After each, make a list of anticipated outcomes. Finish reading each story and compare the actual outcomes with the lists.
	After a story has been read by or to the class, prepare a scrambled list of the incidents in the story. Have the children put the incidents into the proper sequence and discuss the importance of this sequence to the eventual outcome.
IDENTIFY THE MAIN PROBLEM OR CONFLICT OF THE PLOT.	As the children read selections, have them identify and write about the main conflict. This can usually be discussed in terms of the main character.
	After a selection has been read, have the pupils locate the place in the story where the conflict is first revealed. Point out that this is sometimes stated specifically and sometimes only hinted at by the author.

The pupil learns to:	While reading a mystery, have children make a list of the unresolved incidents at the end of each chapter, and note where they are resolved. Pupils may predict solutions and check them as they occur.
RECOGNIZE THAT THE RESOLUTION OF THE CONFLICT IS INFLUENCED BY THE THOUGHTS AND ACTIONS OF THE CHARACTERS.	Have the pupils identify the conflict in a story and suggest possible resolutions. Discuss how the thoughts and actions of the characters, particularly the main character, may lead to one or another of the suggested resolutions. Students may rewrite stories using this as a basis.
	Note: Teacher may wish to point out the use of repetition and number in plot. Ex: In folk and fairy tales the number 3 is used - 3 pigs, 3 wishes, 3 bears, 3 tricks, etc.

BIBLIOGRAPHY

PLOT 4-6

PLOT refers to the incidents that make up a story. The study of plot involves the causal relationship between incidents and the problems or conflicts of the characters.

Beim, Jerrold. Trouble after school. Harcourt. 1957.

A boy becomes involved with a tough gang.

Binns, Archie. Sea pup. Meredith. 1954.

A boy faces the problem of giving up his pet seal.

Bishop, C. H. Twenty and ten. Viking. 1952.

French orphans conceal and protect ten Jewish children from the Nazis.

Carlson, N. S. The family under the bridge. Harper. 1958.

Children influence the attitudes of a Paris hobo, and change his life.

Clark, A. N. Secret of the Andes. Viking. 1952.

An Indian boy helps to guard the secrets of his people.

Dillon, Eilis. The singing cave. Funk & Wagnalls. 1959.

An Irish boy stumbles into an exciting mystery.

Du Bois, W. P. The alligator case. Harper. 1965.

A humorous mystery about a robbery. Written in first person.

Edmonds, W. D. The matchlock gun. Dodd. 1941.

The suspense is very well developed as a mother and 2 children face the possibility of an Indian attack.

Fleischman, A. S. Mr. Mysterious & Company. Little. 1962.

A family of magicians in the 1880's travel overland to California.

Henry, Marguerite. Brighty of the Grand Canyon. Rand Mc Nally. 1953.

The story of a small burro and the old prospector who befriended him.

_____. King of the Wind. Rand Mc Nally. 1948.

Using a flashback technique, the author tells the story of the Arabian ancestor of Man O'War.

Kastner, Erich. Emil and the detectives. Doubleday. 1930.

Children succeed in catching a clever thief.

Merrill, Jean. The pushcart war. W. R. Scott. 1964.

Truck drivers who try to control the streets of New York in the 1970's are thwarted by pushcart peddlers.

Morse, Evangeline. Brown rabbit: her story. Follett. 1967.

A black family moves to a large northern city from Mississippi.

Pearce, A. P. Tom's midnight garden. Lippincott. 1958.

A boy steps back into the past as he visits a mysterious garden.

Phipson, Joan. The boundary riders. Harcourt. 1963.

Two boys and a girl become lost in the rugged ranchlands of Australia.

Rankin, Louise. Daughter of the mountains. Viking. 1948.

A young Tibetan girl makes a long journey to India following the trail of her stolen pet dog.

Snyder, Z. K. The velvet room. Atheneum. 1965.

A migrant girl finds escape in a deserted mansion from her everyday life.

Speare, E. G. The bronze bow. Houghton. 1961.

A boy joins an outlaw band to try to drive the Romans from Israel.

Winterfield, Henry. Detectives in togas. Harcourt. 1956.

Schoolboys in Ancient Rome work to solve a puzzling mystery.

LITERATURE

SETTING K-3

SETTING refers to the time and place of a selection. Time and place may involve customs and attitudes.

In the primary grades the child learns to:

- IDENTIFY SETTING AS THE TIME AND PLACE WHICH SERVES AS THE BACKGROUND FOR THE SELECTION.
- RECOGNIZE THAT SETTING MAY BE INDICATED BY THE TITLE OR BY THE AUTHOR'S DESCRIPTION IN A SELECTION.
- RECOGNIZE THAT THE SETTING CAN INFLUENCE THE ACTIONS OF THE CHARACTERS.

SETTING K-3

The child learns to:	Activities
IDENTIFY SETTING AS THE TIME AND PLACE WHICH SERVES AS THE BACKGROUND FOR THE SELECTION.	Choose a well-illustrated selection in which the setting is important. Using just the illustrations have the children identify time and place for each. Then read the story and check validity of identifications.
	Show pictures of various settings, and ask the children to describe the time and place as vividly as possible and to decide for whom (people or animals) each setting might be suitable. An assignment based on a particular picture might serve as a follow up activity.
RECOGNIZE THAT SETTING MAY BE INDICATED BY THE TITLE OR BY THE AUTHOR'S DESCRIPTION IN A SELECTION.	Prepare a list of titles which suggest specific locales and ask the children to decide where the respective stories might take place.
	After reading a selection, ask the children to list place names, time words, and any descriptive words or phrases which the author uses to indicate the setting.
RECOGNIZE THAT THE SETTING CAN INFLUENCE THE ACTIONS OF THE CHARACTERS.	After reading a selection and identifying its setting, ask the students to discuss the relationship between the character and the setting. Have them suggest other settings and discuss the appropriateness of these. Change the time setting or locale given in the selection and discuss the changes, if any, which might result from this change.
	After a selection has been read, students may be asked to draw a picture of the setting indicated and discuss its relevance to the actions of the characters.

BIBLIOGRAPHY

SETTING K-3

SETTING refers to the time and place of a selection. Time and place may involve customs and attitudes.

Baker, Betty. Little Runner of the longhouse. Harper. 1962.

Iroquois boy and his life in the tribe.

Brown, Marcia. Little carousel. Scribner. 1946.

City boy in the summer must earn money to ride on a traveling carousel.

Burton, Virginia Lee. Little house. Houghton. 1942.

Illustrations and story show the cycle of seasons and man-made changes in the landscape.

Carroll, Ruth & Latrobe. Beanie. Walck. 1943.

Lovely illustrations of life in the Smoky Mountains.

Colman, Hila. Peter's brownstone house. Hale. 1963.

A boy's grandfather does not wish to leave his old home.

De Angeli, Marguerite. Yoni Wondernose. Doubleday. 1944.

Amish boy in rural Pennsylvania.

Economakis, Olga. Oasis of stars. Coward. 1965.

A nomadic child's main desire is to find an oasis and establish a permanent home.

Freeman, Don. Fly high, fly low. Viking. 1957.

Pigeon and mate search for a nesting place in San Francisco. Excellent illustrations.

Justus, May. New boy in school. Hastings House. 1963.

First black child in a school in Tennessee. Sensitive and positive.

Jeats, Ezra Jack. The snowy day. Viking. 1962.

Illustrations help identify time and place.

Mc Closkey, Robert. Make way for ducklings. Viking. 1941.

Mother duck escorts ducklings to a pond in a city park.

Martin, P. M. The rice bowl pet. Crowell. 1962.

A city child with a small apartment searches for an appropriate pet.

Mason, Miriam E. Caroline and her kettle named Maude. Macmillan. 1951.

Pioneer girl and her adventures.

Pape, Lee. The first doll in the world. Lothrop. 1961.

Story of a prehistoric child's desire for a friend.

Politi, Leo. Juanita. Scribner. 1948.

Spanish-American life in Los Angeles.

LITERATURE

SETTING 4-6

SETTING refers to the time and place of a selection. Time and place may involve customs and attitudes.

In the intermediate grades the pupil learns to:

RECOGNIZE AND IDENTIFY THE TIME FACTOR IN SETTING.

RECOGNIZE THAT SETTING MAY BE REVEALED THROUGH A CHARACTER'S PHYSICAL APPEARANCE.

RECOGNIZE INFLUENCE OF SETTING ON THE PROBLEM AND ITS SOLUTION.

SETTING 4-6

The pupil learns to:	Activities
RECOGNIZE AND IDENTIFY THE TIME FACTOR IN SETTING.	During the oral reading of a story or poem, direct pupils to signal recognition of time words by raising their hands. Upon completion of the selection, have the children recall as many of these words as possible and list them on the chalkboard. Formulate a statement about the time when the story or poem took place. Have the pupils write short narrative compositions using time words and phrases selected from a prepared list such as: once, now, later, dark, night, meanwhile, tonight, yesterday, today, tomorrow, one day, later
RECOGNIZE THAT SETTING MAY BE REVEALED THROUGH A CHARACTER'S PHYSICAL APPEARANCE.	Select and read to the class a selection which stresses a character's physical appearance. Children may recall the words and phrases used by the author to describe a character. These may be examined to determine whether setting is revealed. Ex: lumberman's boots sunbonnet sunburned face bowlegged walk
RECOGNIZE INFLUENCE OF SETTING ON THE PROBLEM AND ITS SOLUTION.	Pupils may be given short character sketches to read. Ask them to piece together a description of setting, either place or time. Character sketches may be used as a written assignment with setting as a major emphasis. Selection and discussion of stories and poems which deal with a "man against environment" theme should be used to show the influence of setting. After analyzing a particular selection, have the children change the physical setting to see if a change occurs.

BIBLIOGRAPHY

SETTING 4-6

SETTING refers to the time and place of a selection. Time and place may involve customs and attitudes.

Bishop, C. H. Pancakes - Paris. Viking. 1947.

A story of post war Paris and its hardships.

De Angeli, Marguerite. The door in the wall. Doubleday. 1949.

A crippled boy in 13th century England overcomes his disabilities and becomes a craftsman.

Forbes, Esther. Johnny Tremain. Houghton. n. d.

A boy of pre-Revolutionary America becomes involved in the intrigues of the Boston Sons of Liberty.

Freuchen, Pipaluk. Eskimo boy. Lothrop. 1951.

A boy must get help for his family left destitute on a lonely island.

Fritz, Jean. Brady. Coward. 1960.

A boy who lives in a Pennsylvania town of the 1830's becomes involved with the Underground Railroad.

Garrett, Helen. Rufus Redtail. Viking. 1947.

A redtailed hawk grows up in the Northern wilderness.

George, Jean. My side of the mountain. Dutton. 1959.

A resourceful boy lives by himself in the Catskill Mountains.

Gipson, F. B. Old Yeller. Harper. 1956.

An unattractive dog wins the hearts of a family in frontier Texas.

Holling, H. C. Tree in the trail. Houghton. 1942.

A cottonwood tree grows as a landmark on the Sante Fe trail.

Lauritzen, Jonreed. The ordeal of the young hunter. Little. 1954.

A young Navaho boy learns to understand the values of his own people and those of the white man.

Lawson, Robert. Rabbit Hill. Viking. 1944.

Small animals worry about the New Folks coming to the Big House on their hill.

Lenski, Lois. Strawberry girl. Lippincott. 1945.

Story of two contrasting families who are neighbors in pioneer Florida.

Meyer, F. E. Me and Caleb. Follett. 1962.

Story of two brothers and their adventures while living in a small town in Missouri.

Mirsky, R. P. Thirty-one brothers and sisters. Follett. 1952.

A ten year old Zulu girl experiences a conflict with restrictions placed on girls by her tribe.

Sawyer, Ruth. Roller skates. Viking. 1936.

A ten year old girl explores the New York City of the 1890's.

Sorenson, Virginia. Plain girl. Harcourt. 1955.

An Amish girl is forced by authorities to attend public school.

Street, James. Good-bye, my Lady. Lippincott. 1941.

A boy living in the swamplands of Mississippi decides he must return the dog he found to its rightful owner.

Trevino, E. B. de. I, Juan de Pareja. Farrar. 1965.

A black slave in 17th century Spain becomes helper and friend to the famous artist Velazquez.

Whitney, P. A. Secret of the Sumurai sword. Westminster. 1958.

An artistic girl and an old Japanese painter learn to understand each other's ways.

Wibberley, Leonard. Peter Treegate's war. Farrar. 1960.

One of the books in a series telling the story of an American family's part in the early history of our country.

LITERATURE

POINT OF VIEW K-3

POINT OF VIEW refers to the narrator or the speaker in a selection.

In the primary grades the child learns to:

IDENTIFY THE SPEAKER.

POINT OF VIEW K-3

The child learns to:

IDENTIFY THE SPEAKER.

Activities

Ask the class to listen carefully to a selection, and try to determine who is telling the story. Choices may be written on the chalkboard and discussed.

Read a selection which uses a third person narrator and includes several characters. Help the children to recognize that the author is narrating the selection by discussing questions such as the following:

- Who told the story?
- Does the author always refer to the characters by name or does he sometimes refer to them as "he" or "she"?
- Do the characters talk back and forth to each other?
- Do they talk to the narrator?

Show the class how a selection may be changed by telling it from a different point of view. Choose an incident from a story and ask several children to assume that they are characters in the story and to relate what they imagine the character would say if he had been allowed to tell the story.

Select and read poems which use either first or third person narrators. Ask the children to identify the narrator.

Using a list such as the following, assign members of the class to report on one of the topics using two points of view; their own and that of another person (mother, father, sister, brother, etc.).

- Reading is fun.
- Reading is boring.
- Reading helps us to understand others.
- Reading helps us to understand ourselves.
- Watching television is more fun than reading.

BIBLIOGRAPHY

POINT OF VIEW K-3

POINT OF VIEW refers to the narrator or the speaker in a selection.

All of the following books have a certain point of view as represented by the main character. Each also has a minor character or characters with a different idea. Thus, the selection could be changed by telling it from the different point of view.

Aldis, Dorothy. Dumb stupid David. Putnam. 1965.

Written in first person.

Beim, Jerrold. Swimming hole. Morrow. 1951.

A boy does not wish to swim where there are black children. His attitude is not accepted by others.

Carroll, Ruth & Latrobe. Tough enough. Walck. 1954.

A boy's pet dog is suspected of being a chicken killer.

De Angeli, Marguerite. Bright April. Doubleday. 1946.

Members of a Brownie troop have different feelings about a new black member.

Dorian, Marguerite. When the snow is blue. Lothrop. 1959.

This story provides experience in differentiating the real from the imaginary.

Fatio, Louise. The happy lion. Mc Graw. 1954.

A zoo lion thinks everyone is his friend until he decides to take a stroll and visit them one day.

Fenner, Carol. Tigers in the cellar. Harcourt. 1963.

A young girl dreams of adventures with the tigers she believes are in her cellar.

Flack, Marjorie. Wait for William. Houghton. 1935.

A four-year-old lags behind on his way to the circus parade.

Gannett, Ruth. My father's dragon. Random. 1948.

Told in first person.

Haden, Berta. Mighty hunter. Macmillan. 1943.

A little Indian boy decides that going to school is safer than being a hunter.

Krauss, Ruth. Very special house. Harper. 1953.

A boy dreams of a special house where he can do the things forbidden at home.

Leaf, Munro. Wee Gillis. Viking. 1948.

A Scottish boy is asked to choose between his Highland and Lowland relatives.

Seuss, Dr., pseud. And to think I saw it on Mulberry Street. Vanguard. 1937.

A plain horse and cart grow to be a circus parade in the mind of an imaginative boy.

Stuart, Jesse. A penny's worth of character. McGraw. 1954.

A child cheats a storekeeper, and his act is discovered by his mother.

Tarry, Ellen & Ets, M. H. My dog Rinty. Viking. 1946.

A black child must sell his destructive dog.

LITERATURE

POINT OF VIEW 4-6

POINT OF VIEW refers to the narrator or speaker in a selection.

In the intermediate grades the pupil learns to:

IDENTIFY THE SPEAKER AND RECOGNIZE THE DIFFERENCE BETWEEN FIRST AND THIRD PERSON NARRATION.

POINT OF VIEW 4-6

The pupil learns to:

IDENTIFY THE SPEAKER AND RECOGNIZE THE DIFFERENCE BETWEEN FIRST AND THIRD PERSON NARRATION.

Activities

Select an experience common to all the pupils and have them tell what happened from their point of view. A Halloween party, a Columbus Day program, or a Christmas play might be used.

Using the same general topics, ask the children to relate the same information from a differing point of view such as that of the program planning committee, a performer, a teacher, or a visitor.

Select and read a story in which the author narrates in first person singular, and another in which the author simply narrates the incidents. After reading, a general discussion about speaker and point of view could be guided by questions such as the following:

How soon in the story can you detect who is telling the story?
What effect does the telling of the story have on the reader?
What difference would it make if someone else told the same story?

Select a story or poem in which the first person singular would be highly inappropriate. Discuss with the class the reasons why.

and/or

Find a story or poem which demands a third person narrator and which would lose its effectiveness if told in the first person. Discuss the reasons for this.

Have the pupils demonstrate point of view by preparing short oral presentations using either first or third person narrator.

BIBLIOGRAPHY

POINT OF VIEW 4-6

POINT OF VIEW refers to the narrator or speaker in a selection.

All of the following books are written in first person.

Adamson, George. Born free. Pantheon. 1960.

Story of a lioness raised by humans and later taught to fend for herself.

Bishop, C. H. Twenty and ten. Viking. 1952.

French orphans hide Jewish children from the Nazis.

Butterworth, Oliver. The enormous egg. Little. 1956.

A humorous story about a boy and his pet dinosaur.

Carlson, N. S. The empty schoolhouse. Harper. 1965.

A story of integration in the South told from the viewpoint of a black girl.

Cleaver, Vera & Bill. Lady Ellen Grae. Lippincott. 1968.

An eleven year old tomboy is sent to Seattle, Washington, to learn how to be a lady.

Clymer, Eleanor. My brother Stevie. Holt. 1967.

A girl tries to save her younger brother from delinquency.

Cunningham, Julia. Dorp dead. Pantheon. 1965.

An orphan finds himself involved with a cruel master.

Du Bois, W. P. The alligator case. Harper. 1965.

A boy detective tells how he solved a robbery.

___ The twenty-one balloons. Viking. 1947.

Using flashback and written partially in first person, this story is about a professor's flight in a big balloon.

Field, Rachel. Hitty: her first hundred years. Macmillan. 1929.

A doll's narrative of her eventful life.

George, Jean. My side of the mountain. Dutton. 1959.

A resourceful boy lives by himself in the Catskill Mountains.

Gipson, F. B. Old Yeller. Harper. 1956.

An unattractive dog wins the hearts of a pioneer family in Texas.

Hodges, C. W. The namesake. Coward. 1964.

A one-legged boy becomes King Alfred's faithful scribe.

Jackson, Jesse. Call me Charley. Harper. 1945.

A Negro author effectively explains the feelings of a boy who is the only black in his community.

Kroeber, Theodora. Ishi: last of his tribe. Parmassus. 1964.

An Indian, the lone surviver of his primitive tribe, tries to adjust to the 20th century.

Meyer, F. E. Me and Caleb. Follett. 1962.

Story of two brothers and their adventures in a Missouri small town.

Neville, E. D. Berries Goodman. Harper. 1965.

A New York City boy meets Jewish prejudice when his family moves to the suburbs.

Neville, E. C. It's like this, Cat. Harper. 1963.

A New York City boy and his father develop a new relationship.

O'Dell, Scott. Island of the Blue Dolphins. Houghton. 1960.

An Indian girl is left alone on an island for 18 years.

Robertson, Keith. Henry Reed, Inc. Viking. 1958.

A humorous story of the summer enterprises of a boy and his tomboy neighbor.

Trease, Geoffrey. The red towers of Granada. Vanguard. 1967.

A medieval boy's adventures in helping to procure special medicine for the English queen.

Trevino, E. B. de. I, Juan de Parja. Farrar. 1965.

The story of a black slave in 17th century Spain who became helper and friend to the famous artist Velazquez.

Unnerstad, Edith. The saucepan journey. Macmillan. 1951.

A Swedish family travels the countryside selling whistling saucepans.

Wibberley, Leonard. Peter Treegate's war. Farrar. 1960.

One of a series of books telling of the part an American family plays in the early history of our country.

Wuorio, Eva-lis. Save Alice! Holt. 1968.

Teenagers on a vacation trip in Spain are suddenly handed a mystery in the form of a white bird named Alice.

LITERATURE

THEME K-3

THEME refers to the main idea and the meaning of a selection.

In the primary grades the child learns to:

- RECOGNIZE THAT EACH SELECTION CONTAINS AN IDEA WHICH IS CALLED ITS THEME.
- RECOGNIZE THAT THEME MAY BE INDICATED BY THE TITLE OF A SELECTION, A STATEMENT OF THE AUTHOR, OR THE DIALOGUE OF THE CHARACTERS.

THEME K-3

The child learns to:	Activities
RECOGNIZE THAT EACH SELECTION CONTAINS AN IDEA WHICH IS CALLED ITS THEME.	Read the morals for three fables and write them on the chalkboard. Read a fable to the children and ask them to decide which of the three themes applies best to the selection. Ask them to explain why one is best. During the discussion it should be pointed out that nearly every selection has a special idea or thought and that this is called a theme.
	Read a longer selection to the class and ask them to state the theme in one sentence. Several of the answers may be listed on the chalkboard and discussed until the class arrives at a conclusion. Emphasis should be placed on the statement of the principal idea, not a plot summary.
RECOGNIZE THAT THEME MAY BE INDICATED BY THE TITLE OF A SELECTION, A STATEMENT OF THE AUTHOR, OR THE DIALOGUE OF THE CHARACTERS.	Prepare a group of one paragraph reading selections. Either read them orally or have the children read them individually. Have the children decide how the theme is revealed and the significance of each.
	Using a list of titles of stories, either familiar or unfamiliar, let the children suggest the theme for each. Read each selection and check the validity of the theme.
	Suggest selections with similar or different themes to be read. Ask children to state the theme in one or two sentences and to state how the theme was revealed - by title, author, or character.

BIBLIOGRAPHY

THEME K-3

THEME refers to the main idea and the meaning of a selection.

Anderson, C. W. Crooked colt. Macmillan. 1966.

The title suggests the difficulty a new born colt has in overcoming a physical handicap.

Beim, Lorraine & Jerrold. Two is a team. Harcourt. 1945.

A simple lesson is learned by two children trying to build a scooter.

Dougherty, James. Andy and the lion. Viking. 1938.

An old fable retold in modern terms.

Ets, M. H. Play with me. Viking. 1955.

A little girl learns how to befriend wild creatures by sitting quietly.

Fern, Eugene. The king who was too busy. Farrar. 1966.

A king loses the ability to notice and appreciate the small things in life.

Godden, Rumar. The mousewife. Viking. 1951.

A sophisticated theme is revealed by the feelings and actions of the main character.

Guilfoile, Elizabeth. Nobody listens to Andrew. Follett. 1957.

The title suggests a problem faced by many small children.

Krauss, Ruth. The growing story. Harper. 1947.

A small boy becomes more aware of himself and the world around him.

Lionni, Leo. Tico and the golden wings. Pantheon. 1964.

Strong theme development in a lovely legend.

Mc Ginley, Phyllis. Horse who lived upstairs. Lippincott. 1944.

Humorous story of the old theme - "the grass is always greener."

Piper, Watty. Little engine that could. Platt. 1954.

Title suggests the theme of the rewards of perseverance.

Stuart, Jesse. A penny's worth of character. Mc Graw. 1954.

A small boy learns a lesson in honesty.

Wondriska, William. The tomato patch. Holt. 1964.

The ending of an "arms race" between 2 imaginary kingdoms makes this an unusual picture book.

Yashimo, Taro. Crow boy. Viking. 1955.

A child who is different finally finds acceptance in school.

Zion, Gene. Dear garbage man. Harper. 1957.

A garbage man who hates to throw things away discovers that trash can be made useful.

LITERATURE

THEME 4-6

THEME refers to the main idea and the meaning of a selection.

In the intermediate grades the pupil learns to:

RECOGNIZE THAT THE THEME MAY BE EITHER THE STATEMENT OF AN IDEA OR A MORAL.

RECOGNIZE THAT THE THEME MAY BE EITHER IMPLIED OR STATED DIRECTLY.

THEME 4-6

The pupil learns to:	Activities
RECOGNIZE THAT THE THEME MAY BE EITHER THE STATEMENT OF AN IDEA OR A MORAL.	Divide the pupils into small discussion groups. Each group is given a story and asked to find the theme. These are listed on the chalkboard. Through discussion the class then decides whether each theme as stated is an attempt to teach or advise the reader - a moral, or simply an idea. Read a series of short passages to the pupils. Ask them to state orally or list on paper the moral for each passage. This may be reversed by giving the pupils a list of morals and having them write a short selection which illustrates one of the morals.
RECOGNIZE THAT THE THEME MAY BE EITHER IMPLIED OR STATED DIRECTLY.	Prepare a list of short selections to read to the class. Some should contain directly stated themes and others should contain implied themes. Ask the children to identify each theme. Discussion may be guided with the following types of questions for a chosen selection: Does the author state anywhere what the idea of the selection is? Does one of the characters say what the idea is? What words or phrases are repeated in the selection? Do they suggest the main idea of the selection? What kind of problem does the character face in the selection? What is the solution? Do the problem and the solution suggest an idea? Would the idea of the selection be different if the solution to the problem were different?

BIBLIOGRAPHY

THEME 4-6

THEME refers to the main idea and the meaning of a selection.

Brown, Marcia. Stone soup. Scribner. 1947.

Three soldiers reveal the foolishness of some village people.

Buff, Mary & Conrad. The apple and the arrow. Houghton. 1951

Story of William Tell and his son.

Burnford, Sheila. Incredible journey. Little. 1961.

Loyal animals struggle to cross the Canadian wilderness to reach home.

Cunningham, Julia. Dorp dead. Pantheon. 1965.

A sophisticated theme involving the stifling effects of physical comfort is the basis of this very unusual story.

Estes, Eleanor. The hundred dresses. Harcourt. 1944.

A little girl who wears the same clean dress to school each day is teased by her classmates.

Gates, Doris. Blue willow. Viking. 1940.

A migrant family searches for a secure home.

Haugaard, Kay. Myeko's gift. Abeland. 1966.

A Japanese girl makes a difficult adjustment to American life.

Hautzig, Esther. The endless steppe: growing up in Siberia. Crowell. 1968.

A Polish family of 1941 courageously faces five years of imprisonment by the Russians.

Henry, Marguerite. Justin Morgan had a horse. Rand. 1954.

The story of the ancestor of the Morgan horses.

Key, Alexander. The forgotten door. Westminster. 1965.

A mysterious boy from another world faces the problem of being different on Earth.

Kim, Yong-ik. Blue in the seed. Little. 1964.

A blue-eyed Korean boy is mistrusted by his countrymen because he is different.

Krumgold, Joseph. Onion John. Crowell. 1959.

An immigrant peddler with his alien culture and superstitions is misunderstood by the adults in his town.

Meadowcroft, E. L. By secret railway. Crowell. 1948.

Loyal friendship between two black and white friends leads to adventure on the Underground Railroad.

Merrill, Jean. The pushcart war. Scott. 1964.

The little man vs. the big organized trucking industry is the theme of this story set in the 1970's in New York City.

Robinson, Veronica. David in silence. Lippincott. 1966.

Children in an English factory town learn to accept a deaf child.

Sperry, Armstrong. Call it courage. Macmillan. 1963.

A Polynesian boy struggles with his terrible fear of the sea.

Steele, W. O. The perilous road. Harcourt. 1958.

A Tennessee mountain boy is introduced to the futility of war after his experiences with the Yankees and Confederates.

Sterling, Dorothy. Mary Jane. Doubleday. 1959.

Black children successfully integrate an all-white southern school.

Stolz, Mary. The bully of Barkham Street. Harper. 1963.

A boy changes from being a bully as he learns to understand himself and those around him.

Wozciehowska, Maia. Shadow of a bull. Atheneum. 1964.

A boy who is expected by everyone to be a great bullfighter like his father fights the feelings of fear within himself.

LITERATURE

DICTION K-3

DICTION refers to the choice of words in a selection. The major elements of diction are denotation, connotation, figurative language, imagery, and tone.

In the primary grades the child learns to:

DISTINGUISH BETWEEN HAPPY WORDS AND SAD WORDS.
IDENTIFY COMPARISONS INVOLVING LIKE OR AS (simile).
IDENTIFY WORDS THAT APPEAL TO THE SENSES.

DICTION K-3

The child learns to:	Activities
DISTINGUISH BETWEEN HAPPY WORDS AND SAD WORDS.	Using a collection of pictures or the illustrations in a story wherein people or animals are involved in various situations ask children to tell whether the pictures are happy or sad. After this initial identification, children may suggest words which convey or signify happiness or sadness. After the reading of a story, children may be asked to tell how they know a particular character is either happy or sad. or After the telling of a story, children may be directed to draw a picture which suggests the feelings of a particular character or event. Children may be asked to explain pictures and the words used may be discussed in terms of happy or sad.
IDENTIFY COMPARISONS INVOLVING LIKE OR AS (simile).*	During the general discussion following the reading of a selection or the telling of a story, teacher may point out the use of like or as in indicating comparison. After the introduction of the concept of like or as, children may be asked to listen for comparisons in selections read or told by the teacher. Example: The lake was as smooth as a mirror. The wind howled like an angry lion. Play a variation of the "Who Am I?" riddle game. Common animals, nursery rhymes and Mother Goose characters, classroom objects, and familiar people can be used as examples.
IDENTIFY WORDS THAT APPEAL TO THE SENSES.	All rhythmic exercises, finger plays, songs, and stories used at the primary level may be adapted to emphasize the words used to evoke sensory images. Children may be asked to tell or write original stories which use one or more of the senses predomiantly. Stories which use repetitions can be read aloud to emphasize diction that appeals to the senses.

*It is not necessary to use the term simile at this level.

BIBLIOGRAPHY

DICTION K-3

DICTION refers to the choice of words in a selection.

Anglund, J. W. A friend is someone who likes you. Harcourt. 1958.

Has a poetic text.

Babbitt, S. F. The forty-ninth magician. Pantheon. 1966.

Has much repetition of phrases.

Brown, M. W. The little island. Golden Mac Donald, pseud. Doubleday. 1946.

Lovely words and illustrations describe a small island's part in nature.

___ The runaway bunny. Harper. 1942.

Has much rhythmic repetition.

Caudill, Rebecca. A pocketful of cricket. Holt. 1964.

Well done descriptions of nature and a boy's feelings.

Du Bois, W. P. Lion. Viking. 1956.

Contains many repetitions.

Elkin, Benjamin. Why the sun was late. Parents Magazine Press. 1966.

Text and illustrations together make this a lovely picture book.

Gag, Wanda. Millions of cats. Coward. 1938.

Repetitious text.

Krauss, Ruth. A very special house. Harper. 1953.

Has a chanting rhythm.

Piper, Watty. Little engine that could. Platt. 1954.

Repetitious lines sound like a train moving.

Politi, Leo. Song of swallows. Scribner's. 1949.

A poetic story of the coming of springtime.

Tresselt, A. R. Johnny maple leaf. Lothrop. 1948.

Words are carefully chosen to promote a feeling of gentleness rather than a science lesson.

___ White snow, bright snow. Lothrop. 1947.

Has a lyrical text.

Valens, E. G. Wingfin and topple. World. 1962.

Has very poetic descriptions of the aquatic world.

Weisgard, Leonard. Pelican here, pelican there. Scribner's. 1948.

Has much repetition of phrases.

LITERATURE

DICTION 4-6

DICTION refers to the choice of words in a selection. The major elements of diction are denotation, connotation, figurative language, imagery, and tone.

In the intermediate grades the pupil learns to:

- **IDENTIFY AND USE WORDS AND PHRASES WHICH SUGGEST IDEAS AND FEELINGS.**
- **IDENTIFY DIRECT COMPARISONS (metaphor) AND COMPARISONS INVOLVING LIKE OR AS (simile).**
- **IDENTIFY AND USE WORDS THAT APPEAL TO THE SENSES.**
- **RECOGNIZE THAT THE WORDS USED TO DESCRIBE CHARACTERS MAY REVEAL WHAT THE AUTHOR THINKS.**

DICTION 4-6

The pupil learns to:	Activities
IDENTIFY AND USE WORDS AND PHRASES WHICH SUGGEST IDEAS AND FEELINGS.	A "Vocabulary Box" might be set up and used to establish the concept of word choice in diction. Pupils may be asked to write words which suggest ideas and feeling and put them in the box. These words may be distributed to the students periodically and they may be asked to write a sentence or two using the word. These sentences may be either definitive or creative.
	Pupils may be asked to listen for words or phrases which suggest ideas or feelings during the reading of a selection. After the selection is finished, pupils may be asked to recall these words and phrases. They may be written on the chalkboard and examined in terms of the concept.
IDENTIFY DIRECT COMPARISONS (metaphor) AND COMPARISONS INVOLVING LIKE OR AS (simile). *	A prepared list of phrases or sentences using metaphors and similes may be distributed to the students. Students may be asked to tell which are direct (one thing is another) and which are implied (using like or as). Discussion may center around the differences between these two forms of diction and their relative merits.
	Pupils may be assigned selections to read and asked to identify the two forms of comparison.
IDENTIFY AND USE WORDS THAT APPEAL TO THE SENSES.	After a discussion of the five traditional senses and a listing of them on the chalkboard, children may be given a prepared selection and asked to label with the proper term (sight, sound, hearing, touch, taste), each sense word.
	After the reading of a selection, discussion of the author's use of sensory imagery may be guided by using the following types of questions. What words in the selection describe colors, shapes, and sizes? Which words in the selection describe sounds, smells, tastes, or tactile experiences? Does one kind of sound, color, or shape tend to be predominant? Which words describe such internal sensations as pain, hunger, dizziness, etc? Do the images of the selection tend to appeal to one of the human senses more than to any other? What is the effect of this on the reader?

* The terms metaphor and simile should be used at this level only if necessary.

The pupil learns to:

RECOGNIZE THAT THE WORDS USED TO DESCRIBE CHARACTERS MAY REVEAL WHAT THE AUTHOR THINKS.

Ask the children to name the sounds they hear at home, on the way to school, in the classroom: the crunch of snow, the zoom of an airplane, the swish of water, the buzzing sound of a bee. Point out that many of these sounds are found in reading.

After the pupils have read a selection or have had a selection read to them, they may be asked to describe one or more of the characters, possibly using the author's own words (funny, sad, kind, cruel, etc.) Elicit from them the idea that the choice of words not only helps to describe a character, but also may reveal the author's own feelings about the character.

BIBLIOGRAPHY

DICTION 4-6

DICTION refers to the choice of words in a selection.

Boston, L. M. The children of Green Knowe. Harcourt. 1955.

A beautifully written story about an imaginative boy living in a big old house.

Buck, P. S. The big wave. Day. 1948.

This book has an epic quality as a tidal wave ruins a Japanese fishing village.

Clark, A. N. Secret of the Andes. Viking. 1952.

Vivid descriptions of the mountains and of the emotions of the people make this an enjoyable book.

Coatsworth, Elizabeth. The cat who went to heaven. Macmillan. 1959.

A quiet story of a Japanese painter and his cat told in lovely language.

Enright, Elizabeth. Tatsinda. Harcourt. 1963.

This fairy tale contains much play on words.

Farmer, Penelope. The summer birds. Harcourt. 1962.

Children are taught how to fly by a very mysterious boy.

Freuchen, Pipaluk. Eskimo boy. Lothrop. 1951.

This tale of a boy's attempts to save his family has an epic quality.

Holman, Felice. The cricket winter. Norton. 1967.

A lonely boy learns to communicate with a cricket.

Juster, Norton. The Phantom tollbooth. Random. 1961.

This fantasy built mainly with puns and word tricks will need careful introduction by the teacher.

Kendall, Carol. The gammage cup. Harcourt. 1959.

An imaginatively-told tale of a race of tiny people.

Lawson, Robert. Ben and me. Little. 1939.

Contains many proverbs and pithy sayings.

Mc Ginley, Phyllis. The plain princess. Lippincott. 1945.

A fairy tale that is a kind of allegory about a rich and spoiled princess.

O'Dell, Scott. Island of the Blue Dolphins. Houghton. 1960.

This first-person narrative has a poetic quality.

Rounds, Glen. The blind colt. Holiday. 1941.

Some parts of this story about the growing up of a blind pony colt are quite poetic.

Seuss, Dr., pseud. The five hundred hats of Bartholomew Cubbins. Vanguard. 1938.

This story of a boy who tried to take off his hat before the king ... many sense-appealing words.

LITERATURE

RHYTHM, SOUND, AND STANZA K-3

RHYTHM refers to the repetition of regular or irregular beats or accents in the lines of a selection. SOUND refers to the repetition of similar sounds at the beginning, in the middle, or at the end of words. STANZA refers to the formal divisions in the organization of a poem.

In the primary grades the child learns to:

IDENTIFY A REGULAR BEAT IN A SELECTION.
RECOGNIZE THE SIMILARITIES OF SOUNDS IN WORDS.

RHYTHM, SOUND, AND STANZA K-3

The child learns to:	Activities
IDENTIFY A REGULAR BEAT IN A SELECTION.	Through singing or recorded music have children respond to rhythm with bodily movements, songs, and dances. Through rhythm bands and toy musical instruments help children get the feel of keeping time. Through tapping or clapping make children aware of the regular beat of a song. Ask children to identify and reproduce vocally, if possible, rhythm in such everyday experiences as hearing the ticking of a clock, the chopping of food, horses' hoofbeats, the electric drill in road work, and the marching of men in a parade. Select poems appropriate to the interests, experiences of the children and choose activities with concepts that they can understand. Direct the children's listening by having them find the words that create pictures, and groups of words that describe action. Repeat the reading of the poem, stressing the rhythmic beat but avoiding the singsong. Let children repeat the poem. As individual children say the lines, be sure that they do not drop the voice at the end of a line, unless the poem indicates a stopping place. Encourage sharing of favorite poems through calling on children to talk about their favorite poems, telling why they like the poem and what sort of picture it creates for them.
RECOGNIZE THE SIMILARITIES OF SOUNDS IN WORDS.	Teach the children the song about Old MacDonald and his farm. Ask the children to identify certain words that are onomatopoetic, with the thing that they represent. For example: buzz, hiss, moo, quack, splash, squeak, swish. Read a rhyme such as Peter Piper Picked a Peck of Pickled Peppers, from Mother Goose. Ask the children: What sound to they hear repeated many times? Have them tell what they like about it. Ask the children to make up some examples of alliteration or find some in stories or poems, or in titles of books of poems. Have the children find pairs of rhyming words as in a nursery rhyme like Humpty Dumpty,

from Mother Goose. The pairs would be men, again: and wall, fall. Have the children recite the rhyme.

Use choral speaking as a device to reinforce the effect of poetry.

Use rhymes for dramatization. For example, the nursery rhyme about the three little kittens.

BIBLIOGRAPHY

RHYTHM, SOUND, AND STANZA K-3

RHYTHM refers to the repetition of regular or irregular beats or accents in the lines of a selection. SOUND refers to the repetition of similar sounds at the beginning, in the middle, or at the end of words. STANZA refers to the formal divisions in the organization of a poem.

Stories done in rhyme:

Allingham, William. Dirty old man. Prentice. 1965.

Good use of rhythm.

Bemelmans, Ludwig. Madeline. Viking. 1939.

A little girl's adventures in Paris.

Bishop, Clare. Five Chinese brothers. Coward. 1938.

Each brother has a different strange power.

Kuskin, Karla. The bear who saw the spring. Harper. 1961.

A book about the seasons.

Leodhas, S. N. Always room for one more. Holt. 1965.

An old Scottish song written down and illustrated.

Rand, Ann. Sparkle and spin. Harcourt. 1957.

Is an introduction to word sounds.

Sawyer, Ruth. Journey cake, ho! Viking. n. d.

Contains much repetitive verse.

Seuss, Dr., pseud. And to think I saw it on Mulberry Street. Vanguard. 1937.

A boy's imaginative story of what he saw one day.

Schweitzer, B. B. One small blue bead. Macmillan. 1965.

A lovely Indian legend told in poetry form.

Tresselt, Alvin. Wake up, city! Lothrop. 1957.

A rhythmic description of the sounds of a city.

LITERATURE

RHYTHM, SOUND, AND STANZA 4-6

RHYTHM refers to the repetition of regular or irregular beats or accents in the lines of a selection. SOUND refers to the repetition of similar sounds at the beginning, in the middle, or at the end of words. STANZA refers to the formal divisions in the organization of a poem.

In the intermediate grades the pupil learns to:

RECOGNIZE THAT REPETITION OF A BEAT CAUSES RHYTHMICAL PATTERNS.

IDENTIFY AND DISTINGUISH BETWEEN WORDS WHICH RHYME AND WORDS WHOSE BEGINNING SOUNDS THE SAME.

RECOGNIZE RHYME SCHEMES.

RHYTHM, SOUND, AND STANZA 4-6

The pupil learns to:

Activities

RECOGNIZE THAT REPETITION OF A BEAT CAUSES RHYTHMICAL PATTERNS.

The teacher reads a poem aloud, exaggerating the rhythm. The children read the poem with the teacher emphasizing the rhythm. Ask children if they felt the beat. To emphasize the concept of rhythm the following may be used:

Tapping out the rhythm with pencil or fingers. Use the syllable "ta" to substitute for the words of the poem. Go back and reread the poem with words. Outline heavy and light accents of the poem on the blackboard. Teacher will do first line and children will be called on to do other lines.

Be sure to use poems with a variety of rhythms. To illustrate contrasts in rhythmic beats, read aloud several poems which have a strong rhythmic pattern by tapping out the rhythmic line,or by reciting aloud a poem.

Using nature as an example, call attention to the regular recurrence of the seasons which follow the repeated pattern of spring, summer, autumn, and winter. Elicit from the children that night follows day, that we breathe in and out, that our hearts follow a regular beat, that trees sway in the breeze, that corn waves in rhythm, and waves on the beach follow a regular pattern.

Have the children watch for rhythm in action songs, patriotic songs, stories, marches,and in recordings.

The limerick with its light touch lends itself readily to oral reading and because of the strong rhythmic beat helps children to feel the recurring pattern. Reading and writing limericks reinforces the concept of rhythm.

IDENTIFY AND DISTINGUISH BETWEEN WORDS WHICH RHYME AND WORDS WHOSE BEGINNING SOUNDS THE SAME.

Point out to the children that a phrase like "Sing a Song of Sixpence" by Mother Goose is a familiar example of repeated letters, such as the s's in the title. Ask the children to make up phrases having similar sounds at the beginning, such as busy bee, golden glow, pretty picture, and blind bat. This may be followed by a simple explanation of the pleasing effect of alliteration, end-rhymes, and internal rhyming.

The pupil learns to:

Now and then a simple example of free verse will be found in the course of their reading. The teacher may casually draw the children's attention to the fact that poetry does not have to rhyme.

Ask the children to find particularly pleasing lines in the poems they read and to point out what they think makes them especially pleasing to hear. Elicit from them why they particularly like the sound of end rhymes and have them find words that begin with the same initial letter. Have the children repeat the words aloud so as to gain the pleasing effect on the ear. Have them search for internal rhymes and have them read them aloud.

Take occasion whenever possible to read aloud to the children in order to make them more aware of the pleasures of oral reading. Use examples of cadenced prose to make the children aware of the loveliness of sound Ask children who read well orally to read often in order that those less able will become aware of beauty of sound in both poetry and prose.

Folk tales in prose make frequent use of alliteration. Be on the lookout for examples of this type of figurative language and have the children call attention to it when they meet it in their readings.

RECOGNIZE RHYME SCHEMES.

Present the idea of rhyme by asking the children to write pairs of words that rhyme with endings spelled alike:

call - fall
mild - wild
fun - run
day - may

Call attention to words spelled differently but that have the same sound. Examples:

do - through
apart - heart
bird - word
heard - third
oak - spoke

Put the following poem on the board:

A wise old owl sat on an oak.
The more he saw, the less he spoke.
The less he spoke, the more he heard
Why can't we all be like that bird?

Ask children to point out the end-rhymes.

What do you notice about the rhyme? (It changes after two lines.)

Put the following poem on the board:

I can be a daisy
If I dare.
You can call me crazy.
I don't care.

How does the rhyme differ in this poem with the first?
(The rhyme appears in every other line.)

Suggested materials for teaching rhythm, sound, and stanza are listed on page 75.

LITERATURE

MOOD K-3

MOOD refers to the atmosphere of the selection. It is described in terms of human emotions and works with other elements to give shape to the whole selection.

In the primary grades the child learns to:

RECOGNIZE AND IDENTIFY WORDS WHICH SUGGEST A MOOD FOR THE SELECTION.

MOOD K-3

The child learns to:

RECOGNIZE AND IDENTIFY WORDS WHICH SUGGEST A MOOD FOR THE SELECTION.

Activities

Ask the children for words that describe the way they feel at different times - sad, happy, angry, excited. Speculate with children about the influence of their moods on their behavior.

Have some children pantomime their moods. Let the class guess the moods they are expressing.

After reading a selection to the class, discuss the following questions:
How did this selection make you feel?
Which words made you feel that way?
Did you feel differently at the beginning of the selection from what you did at the end?

After reading a longer selection, ask the children to describe an individual character's mood as he performed specific actions.

Present the class with a brief passage from which words are missing. Ask children to supply words that would convey a mood. Compare and discuss results.

Play a recording of a musical selection, and let the children express, by writing or drawing, the way the music makes them feel. Younger children could finger paint and title their efforts with a mood word.

BIBLIOGRAPHY

MOOD K-3

MOOD refers to the atmosphere of the selection. It is described in terms of human emotions and works with other elements to give shape to the whole selection.

Caudill, Rebecca. A pocketful of cricket. Holt. 1964.

A small boy is fearful about his first day at school.

Cleary, Beverly. Ramona the pest. Morrow. 1968.

Children will be reminded of their moods when they started school.

Felt, Sue. Rosa-too-little. Doubleday. 1950.

Small girl is not allowed to take books from a library until she learns to write her name.

Flack, Marjorie. Story about Ping. Viking. 1933.

A young duck misses getting back on his houseboat one night.

Freeman, Don. Fly high, fly low. Viking. 1957.

A mood of suspense builds as pigeons desperately seek a new nesting place.

Hunt, M. L. Little girl with seven names. Lippincott. 1936.

A Quaker child experiences "being different" at school.

Kahl, Virginia. Away went Wolfgang! Scribner. 1954.

Humorous story about a large noisy dog.

Lamorisse, Albert. The red balloon. Doubleday. 1957.

Photographs and text portray a mood of fantasy.

Lindgren, Astrid. Tomten. Coward-Mc Cann. 1961.

Lovely illustrations and simple text leave the reader with feelings of gentleness and peace.

Mc Closkey, Robert. Lentil. Viking. 1943.

A humorous story about a boy who saves the town's celebration from being ruined by a lemon - sucking villain.

Newberry, C. T. Mittons. Harper. 1936.

A little boy experiences the loss of his pet cat.

Sendak, Maurice. Where the wild things are. Harper. 1963.

Unusual illustrations help create a mood of exciting fantasy.

Tresselt, A. R. Hide and seek fog. Lothrop. 1965.

A blanket of gray fog covers a coastal town for 3 days.

Tworkov, Jack. The camel who took a walk. Dutton. 1951.

The reader finds himself waiting for the tiger to strike.

Ward, Lynd. The biggest bear. Houghton. 1952.

A boy is forced to get rid of a bear he has raised from a cub.

LITERATURE

MOOD 4-6

MOOD refers to the atmosphere of the selection. It is described in terms of human emotions and works with other elements to give shape to the whole selection.

In the intermediate grades the pupil learns to:

IDENTIFY SPECIFIC WORDS OR PHRASES WHICH SUGGEST A MOOD.

MOOD 4-6

The pupil learns to:

IDENTIFY SPECIFIC WORDS OR PHRASES WHICH SUGGEST A MOOD.

Activities

Approach the topic of tone or mood by asking the children how they feel on different occasions, such as Christmas morning, the 4th of July, a very special birthday, a rainy day, holiday time at the beach, or when they are ill. Point out that authors also have certain moods in which they set their stories, such as joyful stories, sad stories, funny stories, scary stories, and tender stories.

After reading a story or poem, ask the children:

Is this a happy, quiet, or sad story?
How does it make you feel?
Did you want to cry?
Did it make you feel quiet and restful or serene?
Which type of story do you like best?
Do you like different stories at different times?
Would you always want to read funny stories, or would a quiet, calm story satisfy a mood on a different day?
Does everyone have moods? What causes them?
Find words or expressions that tell you the kind of mood in which the story is being written.
Do some stories start off in one mood and end in another? Can you name some?

BIBLIOGRAPHY

MOOD 4-6

MOOD refers to the atmosphere of the selection. It is described in terms of human emotions and works with other elements to give shape to the whole selection.

Boston, L. M. The children of Green Knowe. Harcourt. 1955.

A mood of restful fantasy pervades this story of an imaginative boy living in an old house.

Bulla, C. R. White bird. Crowell. 1966.

A strange tale of a boy's first contact with the real world outside his isolated valley.

Butterworth, Oliver. The enormous egg. Little. 1956.

A humorous story of the energence of a Triceratops into the 20th Century.

Coatsworth, Elizabeth. The cat who went to heaven. Macmillan. 1958.

A tender, lovely story of a Japanese painter and his beloved cat.

Cunningham, Julia. Dorp dead. Pantheon. 1965.

A scary strange story of a boy who becomes involved with a cruel master.

Edmonds, W. D. The matchlock gun. Dodd. 1941.

A scary suspenseful story about an Indian attack on a family living near Albany, N. Y., in the 1750's.

Farmer, Penelope. The magic stone. Harcourt. 1964.

A modern fantasy told in a very realistic manner about two friends of very different backgrounds.

___ The summer birds. Harcourt. 1962.

A strange story about a mysterious boy who teaches a group of children how to fly.

Fleming, Ian. Chitty-chitty, bang-bang. Random. 1964.

A wild fantasy about a flying car.

Gipson, T. B. Old Yeller. Harper. 1956.

There is a sad ending to this tale about an unattractive dog who wins the hearts of a family in frontier Texas.

Haugaard, E. C. The little fishes. Houghton. 1967.

A brutally frank tale of life in Italy during World War II.

Hamilton, Virginia. The house at Diers Drear. Macmillan. 1968.

This suspenseful mystery involves a black family who rent a haunted house.

Hayes, William. Project: genius. Atheneum. 1962.

A humorous story of two young scientists experimenting with the natural world.

Holman, Felice. The cricket winter. Norton. 1967.

A tender humorous story of a lonely boy's friendship with a cricket.

Kendall, Carol. The gammage cup. Harcourt. 1959.

A fantasy tale about the minnipins, a race of small people living in an isolated area.

Key, Alexander. The forgotten door. Westminster. 1965.

A strange story about a boy from another world.

Knight, E. M. Lassie come home. Holt. 1949.

A lost dog struggles against mighty odds to return to his master.

Lawson, Robert. Ben and me. Little. 1939.

A humorous tale about a mouse who becomes Ben Franklin's friend and adviser.

Lewis, C. S. The lion, the witch, and the wardrobe. Macmillan. 1950.

A fantasy about a strange land discovered by four children who travel through the back of a wardrobe.

Lindgren, Astrid. Pippi Longstocking. Viking. 1950.

A nine-year-old Swedish girl lives by herself and refuses to conform to those things usually expected of children.

Mc Closkey, Robert. Homer Price. Viking. 1943.

A very funny group of tales about a boy who gets into strange dilemmas.

Street, James. Good-bye, my Lady. Lippincott. 1941.

A sad tender story of a boy's love for a valuable dog.

Unnerstad, Edith. The saucepan journey. Macmillan. 1951.

A gay story about a family traveling the Swedish countryside selling whistling saucepans.

White, E. B. Charlotte's web. Harper. 1952.

A gentle amusing story of a talking spider and her friend Wilbur.

Wier, Ester. The loner. Mc Kay. 1963.

A very unusual story about a boy who has neither a name nor a home and his search for identity.

CHILDREN'S POETRY COLLECTION K-3

Adshead, Gladys L. An inheritance of poetry. Houghton. 1948.

Arbuthnot, May Hill. Time for poetry. Scott. 1961.

Association for Childhood Education International. Sung under the silver umbrella. Macmillan. 1935.

Behn, Harry. Cricket songs. Harcourt. 1964.

Benet, Rosemary & S. V. A book of Americans. Rinehart & Winston. 1961.

Bennett, R. B. Around a toadstool table. Follett. 1965.

Blishen, Edward. Oxford book of poetry for children. Watts. 1964.

Brewton, John E. Gaily we parade. Macmillan. 1940.

Brewton, Sara. Christmas bells are ringing. Macmillan. 1951.

___ Sing a song of seasons. Macmillan. 1955.

Brooks, Gwendolyn. Bronzeville boys and girls. Harper & Row. 1956.

Brown, Helen A., ed. Let's - read - together poems. Row. 1949.

Ciardi, John. The reason for the pelican. Lippincott. 1959.

Cooney, Barbara. Chanticleer and the fox. Crowell. 1958.

De La Mare, Walter. Bells and grass. Viking. 1963.

___ Come Hither. Knopf. 1957.

___ Rhymes and verses. Holt. 1947.

Farjeon, Eleanor. Eleanor Farjeon's poems for children. Lippincott. 1951.

___ The children's bells. Walck. 1960.

Ferris, Helen, ed. Favorite poems, old and new. Doubleday. 1957.

Fisher, Aileen. Cricket in a thicket. Scribner. 1963.

___ Listen rabbit. Crowell. 1964.

Frost, Frances. The little naturalist. Mc Graw. 1959.

Gay, Zhenya. Jingle Jangle. Viking. 1953.

Jackson, Kathryn & Byron. Cowboys and Indians. Golden Press. 1948.

Lewis, Richard, ed. The moment of wonder. Dial Press. 1964.

Mc Cord. David. Take sky. Little. 1962.

Merriam, Eve. There is no rhyme for silver. Atheneum. 1962.

Milne, A. A. Now we are six. Dutton. 1961.

___ When we were very young. Dutton. 1961.

Moore, Clement C. The night before Christmas. Lippincott. First published 1823.

O'Neill, Mary. Hailstones and halibut bones. Doubleday. 1961.

Petersham, Maud & Miska. The rooster crows. Macmillan. 1946.

Rossetti, Christina. Sing-song. Macmillan. 1924.

Sandburg. Carl. Windsong. Harcourt. 1960.

Sechrist, Elizabeth Hough, ed. One thousand poems for children. Macrae Smith Co. 1946.

___Poems for red letter days. Macrae Smith Co. 1951.

Shannon, Monica. Goose grass rhymes. Doubleday. 1930.

Starbird, Kaye. Don't ever cross a crocodile. Lippincott. 1963.

Stevenson, Robert Louis. A child's garden of verses. Scribner. 1955.

Thompson, Blanche Jennings, ed. More silver pennies. Macmillan. 1938.

Untermeyer, Louis, ed. Rainbow in the sky. Harcourt. 1935.

___ The magic circle. Harcourt. 1952.

Withers, Carl. A rocket in my pocket. Holt, Rinehart & Winston. 1948.

CHILDREN'S POETRY COLLECTION 4-6

Adshead, Gladys L. An inheritance of poetry. Houghton. 1948.

Arbuthnot, May Hill. Time for poetry. Scott. 1961.

Association of Childhood Education International. Sung under the silver umbrella. Macmillan. 1935.

Baird. Martha. Nice deity. Definition Press. 1955.

Behn, Harry. (trans.) Cricket songs: Japanese Kaiku. Harcourt. 1964.

Benet, Rosemary. A book of Americans. Rinehart. 1933.

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Brewton, John E. Gaily we parade. Macmillan. 1955.

___ Under the tent of the sky. Macmillan. 1937.

Brewton, Sara. Bridled with rainbows. Macmillan. 1949.

___ Christmas bells are ringing. Macmillan. 1951.

___ Sing a song of seasons. Macmillan. 1955.

Browning, Robert. The pied piper of Hamlin. Warne. 1899.

Cathon, L. E. Treasured tales. Abingdon. 1960.

Cole, William. Poems for seasons and celebrations. World. 1961.

De La Mare, Walter. Bells and grass. Viking. 1963.

___ Come hither. Knopf. 1957.

___ Peacock pie. Knopf. 1961.

___ Rhymes and verses. Holt. 1947.

Farjeon, Eleanor. Eleanor Farjeon's poems for children. Lippincott. 1951.

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1 = characterization
2 = plot
3 = setting
4 = point of view
5 = theme
6 = diction
7 = rhythm, sound, stanza
8 = mood

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LITERATURE 7-12

INTRODUCTION

The study of literature in its many forms is central to the program in the English Language Arts from kindergarten through grade 12. Among the major goals recognized by teachers of English is that of developing in the student a strong interest and delight in reading. The Literature Strand assumes that this goal can be achieved only when the student can read with understanding and that the ability to read with understanding may be achieved by involving teachers and students in cooperative analysis and study of the elements which go to make up a literary selection.

As the student develops his ability to read with understanding and thereby begins to acquire a strong interest in reading, he then moves toward the attainment of other concomittant objectives of the literature program: using good literature in his search for self identification; understanding the motives, aspirations, and behavior of people in various aspects of society in our own time and place as well as in other eras, or in other surroundings; and increasing the range of his acquaintance with literary works.

The understanding of a work of literature and appreciation of it depend on the student's recognition of the form of the work, of the author's purpose or theme, and of the ways in which the writer reveals his purpose to the reader. In the Literature Strand the skills leading to understanding and suggested activities for attaining these skills have been grouped into eight categories, each of which is a literary element. They are as follows:

1. Characterization
2. Plot
3. Setting
4. Point of View
5. Theme
6. Diction
7. Rhythm, Sound, Stanza
8. Mood

This listing is not intended to suggest priorities, establish a rigid instructional sequence, or to imply that any single element can exist in isolation. Instead, the intent is to assure that at each grade level, K through 12, there will be direct and specific instruction in the skills pertaining to each element.

As far as possible, the skills related to each of the literary elements are presented sequentially. While grade level designations are provided, actual instruction in skills must be determined by individual needs and capabilities at a given time. Whenever students demonstrate failure to master a particular skill at a certain grade level, the teacher should, of course, concentrate on leading them to mastery of that skill before proceeding to more advanced skills. However, the listing of the skills by level does indicate a point at which initial instruction should prove profitable for many students.

Most of these elements are common to several literary genres. Some selections emphasize some elements more than others. Therefore, there should be no attempt to consider all elements in any one selection. An acquaintance with these elements and the ways in which authors express ideas and convey information by and through these elements should enable students, as they grow in years and maturity, to attain a deeper level of understanding and appreciation of the works read. For the more perceptive

students the ability to identify the author's skillful use of the elements should arouse a type of intellectual satisfaction which enhances the more emotional reaction which is characteristic of reading on a less sophisticated level.

The enjoyment of literature, which goes hand in hand with understanding it, must not be lost or sacrificed in the course of developing a knowledge of the elements of literature. The teacher should keep in mind that interest and enjoyment in reading any selection depend upon two conditions: One, that the selection have an appeal to the student in relation to his maturity; and two, that the level of the selection be within his reading capabilities. On the other hand, the emphasis on the fact that literature should be enjoyable does not imply that students should not do serious and necessary thinking about the elements of a story, a play, or a poem. Many potential pleasures of literary art go unnoticed until sought and found. Therefore, teachers must continually balance these two goals. They must exercise great care that the desire to develop the skills necessary for an understanding and appreciation of literature does not destroy, interfere with, or conflict with the natural desire on the part of even the youngest children to read and enjoy literature. Emphasis should be on learning skills while reading rather than on learning skills in order to read.

Understanding of literature involves more than knowing the meanings of words; the reader must also understand the ideas the author intended to convey. In many instances this understanding will be attained through discussion. Some knowledge of the content of a work is necessary if discussion is to be productive, but establishing the literal meaning of a work should not be the sole objective of the study of a work.

Discussion which is guided by open-ended questions and characterized by free exchange of students' reactions helps students to comprehend the relationships among various literary elements and to establish the relative effectiveness of a given selection.

In this strand,several assumptions are made about the kinds of discussion activities which will enable students to attain the skills which are listed. Discussions should lead students to explore for themselves and react personally to literature. So-called discussions, which are in actual practice lectures and recitations in which the teacher presents a predetermined analysis for the students to memorize, will make slight contribution to development of the students' ability to read literature independently with understanding and enjoyment. Discussion at times should be facilitated by advance comment on problems of key vocabulary words or allusions which otherwise might seriously interfere with comprehension. It can also be facilitated before the student starts to read, by identifying briefly,the elements of literature on which discussion will concentrate. Care must be taken that topics chosen for discussion are appropriate to the particular literary selection and stem naturally from it. Discussion need not be exhaustive; a limited but clearly-focused discussion is usually sufficient.

The discussion questions appearing in this strand have been stated in a general form so that they may be adapted to specific selections. Some questions are more applicable to one genre that to another.

Activitities in addition to those involving discussion have been formulated and included. These may serve as further motivation, as approaches to discovery and understanding of literary elements, or as follow up activities. It should be noted that the suggested written activities are not intended as tests or primarily as exercises in writing; instead,they are intended to lead to mastery of a designated literature study skill by stimulating individual thought about a specific point in a literary selection. The responses of individual students can be compared and brought together for consideration by an entire class.

The activities which are presented are merely suggestive. Teachers will want to modify them and create activities of their own in terms of the needs and interests of their classes.

No attempt is made to mandate the reading of specific titles. Teachers should select those titles which are most suitable for teaching given skills to a particular student or group of students. The criteria for choosing selections for study must be flexible and should include emphasis upon the needs and interests of the individual students in the specific school. The decision to include or reject selections must be based not only on the literary merit of a work, but also on the student's tastes, his intellectual, emotional, and social maturity, and his competence and sophistication in reading with understanding. It is

unnecessary, however, to use relevance to justify study of selections of doubtful literary merit, nor should titles be chosen because they reflect narrowly-conceived, predetermined cultural values. Such practices deter the development of the enjoyment and appreciation of literature.

Equal care should be taken in the selection of a variety of well-written books to be made accessible in the classroom and the school library for independent reading.

The success of the literature program can be measured by the encouragement and stimulus it provides for the students' independent reading and by evidence of their ability to read with increasing perception and understanding.

LITERATURE

CHARACTERIZATION 7-9

CHARACTERIZATION refers to the means by which an author reveals the characters in his work.

At this level the student learns to:

DETERMINE WHAT A CHARACTER IS LIKE BY DRAWING INFERENCES FROM THE VARIOUS WAYS IN WHICH AN AUTHOR MAY REVEAL CHARACTERS AND BY RECOGNIZING THAT THE SPEECH PATTERN OR STYLE IN WHICH A CHARACTER SPEAKS MAY GIVE CLUES TO HIS MOOD, ATTITUDE, OR OTHER TRAITS.

RECOGNIZE MULTIPLE CAUSES FOR A CHARACTER'S ACTIONS AND THEIR RELATIONSHIP TO A RESULTING CONFLICT OR PATTERN.

IDENTIFY ASPECTS OF CHARACTER REVEALED WHEN ONE PERSON REACTS TO A CONTRASTING CHARACTER.

EVALUATE THE CREDIBILITY OF THE CHARACTERIZATION.

CHARACTERIZATION 7-9

The student learns to:

DETERMINE WHAT A CHARACTER IS LIKE BY DRAWING INFERENCES FROM THE VARIOUS WAYS IN WHICH AN AUTHOR MAY REVEAL CHARACTERS AND BY RECOGNIZING THAT THE SPEECH PATTERN OR STYLE IN WHICH A CHARACTER SPEAKS MAY GIVE CLUES TO HIS MOOD, ATTITUDE, OR OTHER TRAITS.

Activities

After the reading of a short story, play, biography, or novel have each student select one of the principal characters and decide upon the word or phrase which best describes a dominant trait of the character.

Example:

Character:	Mr. Barrett
Descriptive word:	tyrannical

Have the student justify the description by citing several kinds of evidence found in the selection. Then have the student identify other important traits of the same characters.

Example:

Character:	Mr. Barrett
Other descriptive words:	opinionated
	stubborn
	conscientious
	lonely

Finally, help the class come to an agreement on a master list of the words describing traits of each principal character and of the ways in which the author reveals the traits.

Have several students read aloud key lines of dialog in such a way as to reflect the mood or other traits of the character. Have the class identify the traits and evaluate the appropriateness of the readings. If the class has not finished the study of the selection, a list of the character traits revealed up to that point might be posted on a bulletin board for future reference and possible revision.

After reading a selection consider such questions as:

Can a characteristic be revealed by a gesture, posture, or other bodily action?

What sort of language does the character use? (Choice of words, enunciation, sentence structure, etc.)

RECOGNIZE MULTIPLE CAUSES FOR A CHARACTER'S ACTIONS AND THEIR RELATIONSHIP TO A RESULTING CONFLICT OR PATTERN.

Ask the class to point out an example of an action by one character that resulted in a conflict with another, and to identify the character traits revealed in the process.

The student learns to:	Assign each of the characters in a novel, short story, or play to a group of students who discuss the character's actions, determine the reason(s) for his actions, and note any resulting conflict or problem. Each group reports its findings on a sheet of poster paper under the headings Cause, Action, Conflict, or Problem, and should allow the class to comment upon the report.
IDENTIFY ASPECTS OF CHARACTER REVEALED WHEN ONE PERSON REACTS TO A CONTRASTING CHARACTER.	Have individual students describe a conflict that has occurred between two friends because of contrasting personalities. (One of the persons might be the student himself.)
	Project a comic strip and ask each student to list the contrasts between one character and another as revealed by dialog, actions, and appearance. Compare results.
	Help the class to identify two contrasting characters in a work of fiction and to discover the importance of the contrasts to the plot or theme of the selection.
EVALUATE THE CREDIBILITY OF THE CHARACTERIZATION.	For a central character ask the members of the class to determine which of the character's qualities are lifelike, and which qualities are unbelievable because of exaggeration, stereotyping, bias, or other reason.
	Ask the class to identify a main character whose full personality is not revealed until a final incident of a short story or play. Help the class to appraise the credibility of such last minute changes in characterization. Determine whether adequate basis for such change has been provided earlier in the literary selection.
	Ask the students to decide whether the actions and attitudes of the main character are consistent with the known qualities of the character.
	Ask the students to consider such questions as: What freedom does the suspension of credibility of characters give to the author? For what reasons should readers be willing to accept this suspension? What kinds of literary works lend themselves to this suspension?

LITERATURE

CHARACTERIZATION 10-12

CHARACTERIZATION refers to the means by which an author reveals the characters in his work.

At this level the student learns to:

DETERMINE A CHARACTER'S TRAITS FROM WHAT HE SAYS ABOUT HIMSELF.

JUDGE WHICH DETAILS AND INFERENCES REVEAL DOMINANT TRAITS AND WHICH REVEAL MINOR, TEMPORARY, OR INCIDENTAL TRAITS.

REALIZE THAT DEVELOPMENT OF CHARACTER TRAIT MAY BE INFLUENCED BY ALL INTERNAL AND EXTERNAL, MAJOR AND MINOR INFLUENCES ACTING UPON THE CHARACTER.

DISTINGUISH BETWEEN DYNAMIC AND STATIC CHARACTERS.

SUSPEND MORAL CONDEMNATION OF A CHARACTER IN ORDER TO UNDERSTAND BETTER WHAT AN AUTHOR IS TRYING TO SAY THROUGH A CHARACTER.

CHARACTERIZATION 10-12

The student learns to:	Activities
DETERMINE A CHARACTER'S TRAITS FROM WHAT HE SAYS ABOUT HIMSELF.	After listening to a dramatic monolog or soliloquy read aloud by student or recorded by an actor, have the class list key character traits, compare lists, and cite evidence found in the lines which were read. Compare students' or actors' readings of lines of dialog to determine which reading is most consistent with all other factors known about the character involved.
JUDGE WHICH DETAILS AND INFERENCES REVEAL DOMINANT TRAITS AND WHICH REVEAL MINOR, TEMPORARY, OR INCIDENTAL TRAITS.	Show the film version of an unfamiliar story and ask each student to list the character traits of a central character and determine which are dominant traits. Then through discussion of the ways in which a film reveals character, explore questions such as: How did you tell what the character was like? What kind of clues to characterization are found in a film? Does the audience watching a stage, film,or television play recognize character traits from the same clues as when reading a novel? As when reading a dramatic monolog? How might the clues differ? Discuss such questions as: Which do you find more satisfying: revelation of character traits by the author's direct description, or by discovering the traits through what the character says, how he says it, and how he acts? Why do you prefer one or the other?
REALIZE THAT DEVELOPMENT OF A CHARACTER TRAIT MAY BE INFLUENCED BY ALL INTERNAL OR EXTERNAL, MAJOR AND MINOR INFLUENCES ACTING UPON THE CHARACTER.	Discuss such questions as: Does the author offer sufficient cause for a character's actions? Is there more than one motive for a character's actions? Does the character try to change any of his traits? After the class has identified the traits of a certain character in a work studied, help the class to determine what moral, psychological, social, and physical influences have shaped his characteristics. Help the class to determine what important trait a character would have to have in order to avoid the conflict or problem he becomes involved in.

The student learns to:	Help the class to discover whether or not a character changes in certain traits in the course of the literary work. If a change occurs, is it a change for better or worse?
DISTINGUISH BETWEEN DYNAMIC AND STATIC CHARACTERS	By discussion of television serials, assist the class in analyzing the relative roles of a dynamic character as contrasted with static characters. After reading a tragedy, have the class decide whether any tragic plan is related to the dynamic or static qualities of the main character. Additional questions suitable for class consideration or individual exploration: Could the hero or heroine be a basically static character? In a specific novel or play, does the main character have static qualities as well as dynamic changing qualities?
SUSPEND MORAL CONDEMNATION OF A CHARACTER IN ORDER TO UNDERSTAND BETTER WHAT AN AUTHOR IS TRYING TO SAY THROUGH A CHARACTER.	When students indicate that the traits or actions of a literary character are regarded as predominantly objectionable, unconventional, or immoral, invite individual consideration of such questions as: Is the bad character totally evil or does he possess redeeming good qualities? Can authors develop certain themes or convey certain viewpoints without using "bad" characters? Why is it desirable to suspend judgment on a character that appears to be predominantly objectionable?

LITERATURE

PLOT 7-9

PLOT refers to the incidents that make up a story. The study of plot involves the interrelationship of incidents and the problems or conflicts of the characters.

At this level the student learns to:

IDENTIFY DIFFERENT KINDS OF INCIDENTS AND THEIR USE IN ADVANCEMENT OF THE PLOT.

RECOGNIZE THAT THE INCIDENTS OF A PLOT ARE USUALLY ARRANGED CHRONOLOGICALLY.

RECOGNIZE THAT THE SEQUENCE OF INCIDENTS OF A PLOT MAY BE INTERRUPTED BY FLASHBACKS, SUBPLOTS, PROLOGS, PARALLEL EPISODES, AND SIMILAR DEVICES.

RECOGNIZE THAT A SERIES OF INCIDENTS IN A UNIFIED, WELL-ORDERED PLOT REQUIRES THAT SUCCEEDING INCIDENTS SEEM LOGICAL AND INEVITABLE.

IDENTIFY TYPES OF CONFLICTS.

DETERMINE WHETHER CONFLICTS ARE RESOLVED AND, IF SO, AT WHAT POINT?

PLOT 7-9

The student learns to:	Activities
IDENTIFY DIFFERENT KINDS OF INCIDENTS AND THEIR USE IN ADVANCEMENT OF THE PLOT.	Have groups of students locate incidents which advance plot and classify them under these headings: Dialog — Action of the characters Have these presented to the class and considered from the point of view of the contribution each incident makes to advancement of the plot.
RECOGNIZE THAT THE INCIDENTS OF A PLOT ARE USUALLY ARRANGED CHRONOLOGICALLY.	Following the reading of a selection that is organized chronologically, present on cards a list of the main incidents. Scramble the cards and then ask the students to rearrange the incidents according to a chronological pattern. Experiment with other arrangements of the cards and help pupils understand the appropriateness of chronological organization of the plot of this particular story. For a specific selection, help the class reach tentative answers to such questions as: Do some incidents seem more important than others? Why? In what way is an incident in a novel or short story comparable to a take in a moving picture or a scene in a stage play? What kind of incidents has the author selected? Are they presented by the author's description or in conversation between characters? What is the effect of one kind as opposed to the others?
RECOGNIZE THAT THE SEQUENCE OF INCIDENTS OF A PLOT MAY BE INTERRUPTED BY FLASHBACKS, SUBPLOTS, PROLOGS, PARALLEL EPISODES, AND SIMILAR DEVICES.	Have a group make a visual representation of the plot using sheets of paper of various sizes to suggest the relative pages devoted to the incident. Paper or ink of different colors might be used for incidents of flashback or of a subplot. Each sheet bears a very brief summary of the action in the incident. A wall display of these sheets can be used as a basis for discussion of plot organization. Some of the sheets can be tentatively shifted to form a basis for a discussion of advantages or disadvantages of a change in sequence. Flashbacks or incidents in a subplot can be readily perceived, discussed, and rearranged for further discussion. Ask a group of students or individuals to list the characters in a subplot and identify those which have a significant role in the main plot. Invite class reaction to the findings.

The student learns to:

Have the class consider such questions as the following:
- In drama, what is comparable to the incident in the plot of a novel or short story?
- What special advantage is there in using flashback or similar devices?
- Why is the incident of flashback better placed in one position than in another?
- How does the author prepare the reader for a flashback?
- What is achieved by purposely juxtaposing two incidents?
- Do some incidents of the plot combine to make a subplot? Which ones? What relationship does the subplot have to the main plot? Why is it included in the selection?

RECOGNIZE THAT A SERIES OF INCIDENTS IN A UNIFIED, WELL-ORDERED PLOT REQUIRES THAT SUCCEEDING INCIDENTS SEEM LOGICAL AND INEVITABLE.

After the reading of a short selection, have the class, beginning at the end, examine each preceding incident to the beginning of the story and, on a separate piece of paper for each incident, indicate what the main characters do in each incident. Then, through discussion, seek to determine in what way each incident was related to the preceding one by posing such questions as: Did one incident give rise to the next? Does any incident foreshadow a future event? Does any incident seem unbelievable or contrary to what the reader might expect? What specific clues does the author give as to the final outcome?

IDENTIFY TYPES OF CONFLICTS.

Present a list of selections from fiction or drama which the class has recently read. Then help the students to identify the antagonist or force against which the main character of each selection had to struggle. Finally, have students classify each conflict under such headings as:

Man vs. Man, Man vs. Nature, Man vs. His Inner Self, Man vs. the Supernatural

In the process of doing this, students should identify characters' actions which are the result of conflict.

Ask students to recall fiction or drama they have read recently and decide what sort of antagonists the main characters struggled against.

Through discussion help students decide in what sort of fiction or drama physical action would be most frequent, and in what sort mental action would prevail. Stories of adventure, family life, pioneers, careers, historical events, politics, society, science, etc., should be considered.

DETERMINE WHETHER CONFLICTS ARE RESOLVED AND, IF SO, AT WHAT POINT

Read aloud an unfamiliar short story that is unified and well-ordered, stopping periodically to determine whether the students have (a) determined the nature of the conflict, and (b) identified the incident in which the conflict has been resolved. After conclusion of the reading, consider with the students such questions as:
- Were the main characters completely revealed before conflict developed?
- Are all the character's conflicts resolved? Are they completely resolved?

Have each student make a brief oral or written report on one of the questions which follow:

To what degree is a main character aware of the nature of his problem or conflicts and the extent to which his conflicts are resolved?

If the resolution of a conflict seems to be inappropriate or deficient, what suggested resolution would be in keeping with the characters and incidents of the plot?

To what extent does coincidence (chance occurrence) enter into the existence of a problem or in the resolution of a problem. What is the effect of coincidence on the plot? On the reader? Does the complex life pattern of the character make chance occurrence probable?

Is there a correlation between types of characters and types of problems,and conflicts in the works read?

LITERATURE

PLOT 10-12

PLOT refers to the incidents that make up a story. The study of plot involves the interrelationship of incidents and the problems or conflicts of the characters.

At this level the student learns to:

RECOGNIZE THAT THE INCIDENTS OR EPISODES IN A PLOT MAY COVER VARIED LENGTHS OF TIME AND THAT THE TIME ELAPSED BETWEEN ONE INCIDENT AND ANOTHER ALSO VARIES.

RECOGNIZE THAT IN SOME PLOTS THERE IS NO CLOSE OR DIRECT CAUSE-AND-EFFECT RELATIONSHIP BETWEEN INCIDENTS.

RECOGNIZE THAT THE TYPE OF CONFLICT INFLUENCES THE CHARACTERS AND THE SELECTION AS A WHOLE.

EVALUATE THE APPROPRIATENESS OF THE RESOLUTIONS OF CONFLICTS.

PLOT 10-12

The student learns to:

Activities

RECOGNIZE THAT THE INCIDENTS OR EPISODES IN A PLOT MAY COVER VARIED LENGTHS OF TIME AND THAT THE TIME ELAPSED BETWEEN ONE INCIDENT AND ANOTHER ALSO VARIES.

Ask students to analyze the script of a play and note the time devoted to each act and scene and the lapsed time between them. Help them to find evidence of the author's probable reasons for selection of incidents and for arranging episodes as he did. Similar analysis could be made of a television script or a film.

Also consider such questions as:

What are the reasons for the differences between the length of one incident or episode in a novel and others?
In the work being read, is time a major element affecting the plot?
Why is time limited or expanded as it is in the selection?
How much time passes in the course of the selection?
Is there a pattern to the arrangement of incidents that is similar to the pattern in other selections?
Why are gaps in time between incidents necessary?

RECOGNIZE THAT IN SOME PLOTS THERE IS NO CLOSE OR DIRECT CAUSE-AND-EFFECT RELATIONSHIP BETWEEN INCIDENTS.

Ask the class to examine a selection which is characterized by an episodic or loose plot and to determine the amount of cause-and-effect relationship between incidents. Guide the discussion and analysis by raising such questions as:

What are the advantages to be achieved through the use of an episodic or loose plot?
What is the main unifying element in the plot?
Where the closing incident is a surprise, has the author prepared for it or simply tacked it on?

RECOGNIZE THAT THE TYPE OF CONFLICT INFLUENCES THE CHARACTERS AND THE SELECTION AS A WHOLE.

After the reading of a longer selection, help the students identify in the work such sources of conflicts as:

thought	social values	fate
emotion	morals	physical handicap
overt behavior	environment	

Then invite the group to decide the extent to which the existence of a certain type of conflict and a character's reactions to it color the selection as a whole.

EVALUATE THE APPROPRIATENESS OF THE RESOLUTIONS OF CONFLICTS.

Have the students determine whether or not the resolution of the conflicts in a particular story is consistent with the traits of character and preceding incidents in the plot.

LITERATURE

SETTING 7-9

SETTING refers to the time and place of a selection. Time and place may involve customs and attitudes.

At this level the student learns to:

RECOGNIZE THAT SETTING INCLUDES PLACE, TIME, AND THE CUSTOMS AND PRACTICES OF PEOPLE.

RECOGNIZE THAT THE PLACE AND TIME MAY BE REVEALED THROUGH THE DIALECT, VOCABULARY, OR LEVELS OF USAGE NOTED IN THE LANGUAGE OF THE CHARACTERS.

RECOGNIZE THAT SETTING MAY BE ESTABLISHED IMMEDIATELY AND DIRECTLY OR REVEALED GRADUALLY AND INDIRECTLY.

RECOGNIZE THE RESTRICTIONS THAT SETTING IMPOSES ON CHARACTER AND PLOT DEVELOPMENT.

IDENTIFY A MOOD OR GENERAL ATMOSPHERE PRODUCED BY THE SETTING.

SETTING 7-9

The student learns to:

Activities

RECOGNIZE THAT SETTING INCLUDES PLACE, TIME, AND THE CUSTOMS AND PRACTICES OF PEOPLE.

Ask individual students or small groups to list the details of a work which describe or suggest such aspects of setting as:

geographic background
manmade structures
work, social, and personal habits of the people
kind of people
occupations

When findings are reported to the entire class (the display of pictures might be helpful), help the class to establish which of the customs and details of time and place are the most important in terms of the complete selection.

Ask students to consider questions such as:
Do the characters act in ways which are peculiar to the era and environment in which they live?
What effect would there be on the theme of a given work if the setting were changed? If it were given little importance?
What do the details of time, place, and customs suggest about the daily lives of the people in the story?

For selections in which the geographical setting is complex, have students draw maps of the setting and compare results.

RECOGNIZE THAT THE PLACE AND TIME MAY BE REVEALED THROUGH THE DIALECT, VOCABULARY, OR LEVELS OF USAGE NOTED IN THE LANGUAGE OF THE CHARACTERS.

Ask students to read passages of dialog carefully to find hints of the specific region and historical period in which the story takes place. Attention should be given to regional dialect, word choices, and levels of language usage.

Have volunteers read aloud passages of dialect from an unfamiliar story and ask class members to guess the time and place indicated by the oral speech patterns.

Distribute duplicated passages containing dialog that unmistakably belongs to another era and place. Ask students to rewrite the dialog using the language of today. Then discuss the results in terms of such questions as:
Need every word in a dialog passage be authentic as to the time, place, and people?

The student learns to:

RECOGNIZE THAT SETTING MAY BE ESTABLISHED IMMEDIATELY AND DIRECTLY OR REVEALED GRADUALLY AND INDIRECTLY.

What effects if any, would changing the setting by "modernizing" the dialog have on plot, character, and theme?

Help students recall feature motion pictures or television programs in which setting is established within the first few minutes.

Examples:

The model of London used in Olivier's Henry V.

Films which begin with a view of a large city, close in on a skyscraper, focus on a particular set of windows, and then move through the windows into the apartment or office inside.

Contrast this type of opening to the approach used in television programs that open with an act of criminal violence and in which setting is revealed gradually. Finally, have the students attempt to classify recently-read narratives according to the kinds of opening used by the authors.

Ask the students to consider specific short stories and novels in terms of such questions as:

What is achieved by not clearly establishing the setting immediately in a selection?

Why do authors of short stories often prefer to reveal settings bit by bit?

At what point in the selection is the setting clearly established?

When is it desirable for an author to reveal various aspects of setting - time, place, customs, social attitudes - in the opening pages? Why might he choose to telescope or omit details of the setting?

RECOGNIZE THE RESTRICTIONS THAT SETTING IMPOSES ON CHARACTER AND PLOT DEVELOPMENT.

Following the reading of a novel, play, or short story the plot of which is essentially located in one place and covers only a relatively brief period of time, ask students to consider questions such as:

What restrictions does setting have on the number and kind of characters? On the type and variety of incidents in the plot?

Does the use of a limited setting (lifeboat, single village, etc.) facilitate attainment of a higher level of character development?

Do all characters in a story or play view the setting in the same way?

IDENTIFY A MOOD OR GENERAL ATMOSPHERE PRODUCED BY THE SETTING.

Project or show several realistic paintings which clearly establish a mood. Ask students to identify the mood of each painting. Then help the students list the details which create the mood of each painting. Ask pupils to predict, on the basis of mood, the events which might follow the incident shown in the painting.

Ask the class to read the beginning incidents in a short story, and to note sentences or phrases which describe the setting in such a way as to express the mood or general atmosphere of the scene. Then compile a

list of single words or phrases that characterize the mood or atmosphere.

When the class has finished reading the story, help the pupils discover whether or not the opening mood was sustained throughout the work; and if the mood changed, what the reasons and effects were.

LITERATURE

SETTING 10-12

SETTING refers to the time and place of a selection. Time and place may involve customs and attitudes.

At this level the student learns to:

RECOGNIZE THE WAYS IN WHICH THE MORAL, SOCIAL, AND POLITICAL ATTITUDES OF THE PEOPLE AFFECT THE MAIN CHARACTER, THE PLOT, OR THEME.

DETERMINE WHETHER THE SPECIFIC SETTING IS AN ESSENTIAL ELEMENT IN THE SELECTION.

REALIZE THAT THE RELATIONSHIP BETWEEN A PERSON AND HIS ENVIRONMENT MAY BE THE MEANS OF EXPRESSING THE THEME.

RECOGNIZE THE RELATIONSHIP IN A SELECTION BETWEEN CHANGES IN SETTING AND EPISODES IN THE PLOT.

SETTING 10-12

The student learns to:	Activities
RECOGNIZE THE WAYS IN WHICH THE MORAL, SOCIAL, AND POLITICAL ATTITUDES OF THE PEOPLE AFFECT THE MAIN CHARACTER, THE PLOT, OR THEME.	Ask pupils to discuss such questions as: To what extent does the main character share the moral, social, and political attitudes of the majority of people in the selections? What effect does this have on the plot or theme? Which of a character's attitudes represent the time and place, and the thought of the era, and which attitudes represent the individuality of the character? Discuss appropriate selections in terms of such questions as: How does the author reveal the moral, social, and political attitudes of his characters? What remarks by the characters suggest attitudes which are peculiar to a specific place and time?
DETERMINE WHETHER THE SPECIFIC SETTING IS AN ESSENTIAL ELEMENT IN THE SELECTION.	After the reading of selections in which settings serve such functions as providing a pictorial background, enhancing mood, furnishing local color, and clarifying the nature and significance of actions, ask the students to consider such questions as: In what ways would the selection be changed if the characters and plot were transferred to a different locale? Do the details of the setting serve chiefly as a neutral background for the plot? To what extent may readers be attracted to certain novels by their setting? Can you think of episodes or scenes which would become almost meaningless if a small detail of the setting were changed? Is there a general pattern in the relationship between setting and episodic plots, and setting and unified plots?
REALIZE THAT THE RELATIONSHIP BETWEEN A PERSON AND HIS ENVIRONMENT MAY BE THE MEANS OF EXPRESSING THE THEME.	After the reading of a selection in which a basic conflict is between a central character and his environment, help the students develop an understanding of the relationship between setting and theme by considering questions such as: Are the traits of the main character shaped by his environment? Does he influence the environment and effect a change in it? Does he seem to contrast strongly with other people at that time and place? Does he seem to be "ahead of his time?" Is he a product of a markedly different and foreign culture? Is the main character in conflict with the geographical setting? In what ways do any of these conditions take part in expressing the theme?

The student learns to:

RECOGNIZE THE RELATIONSHIP IN A SELECTION BETWEEN CHANGES IN SETTING AND EPISODES IN THE PLOT.

Help the students to become aware of the reasons an author may have for placing various episodes in certain settings by considering a specific selection in the light of such questions as:

If a work read has more than one setting distinctly different from or contrasting with one another, what is the effect on the characters or plot?

Are the changes in setting related to the theme? In what ways?

Is there a relationship between the landscape and weather and the state of mind of a character?

Do passages describing setting appear at various places in the selection? If so, what do they achieve by being placed where they are?

Some novels contain lengthy passages describing a setting. What reason does the author have for such descriptive passages?

Do changes in setting forecast changes in mood; predict future events?

LITERATURE

POINT OF VIEW 7-9

POINT OF VIEW refers to the narrator or speaker in a selection.

In grades 7-9 the student learns to:

- DISTINGUISH BETWEEN THE FIRST PERSON NARRATOR AS A MAIN CHARACTER AND AS ONE OF THE MINOR CHARACTERS.
- RECOGNIZE THAT THE SELECTION MAY BE NARRATED IN THE THIRD PERSON BY AN AUTHOR WHO ASSUMES OMNISCIENCE.
- RECOGNIZE THAT A FIRST PERSON SPEAKER IN A POEM MAY BE COMPARED TO A CHARACTER WHO NARRATES A SHORT STORY IN THE FIRST PERSON.
- RECOGNIZE THE ADVANTAGES AND LIMITATIONS OF FIRST PERSON NARRATION.

POINT OF VIEW 7-9

The student learns to:

Activities

DISTINGUISH BETWEEN THE FIRST PERSON NARRATOR AS A MAIN CHARACTER AND AS ONE OF THE MINOR CHARACTERS.

Have students examine a first person narrative and list the evidence that shows whether the narrator plays the role of a main character or that of a minor character who tells about the main character. Facilitate the project by posing such questions as:

How often is the narrator involved in key scenes and episodes?

How frequently does the narrator have to rely on phrases such as "I think he felt that...." instead of "I felt...."?

Which type of narrator can have the greater amount of first-hand factual knowledge about events and incidents? Which narrator must do more speculation?

How can the reader determine which character is the main character?

RECOGNIZE THAT THE SELECTION MAY BE NARRATED IN THE THIRD PERSON BY AN AUTHOR WHO ASSUMES OMNISCIENCE.

Ask students to compare two versions of an incident: the incident as it appears in fiction; and the same incident as it might be presented in a play. Then help the class to decide what the difference is between the way we learn the thoughts and feelings of a character in a story and the way we learn them in a play.

RECOGNIZE THAT A FIRST PERSON SPEAKER IN A POEM MAY BE COMPARED TO A CHARACTER WHO NARRATES A SHORT STORY IN THE FIRST PERSON.

Through discussion help students distinguish between the author of a narrative poem and the first person speaker in the poem.

Have the class consider the similarities among the first person narrator in fiction, the first person speaker in a poem, a comedian who delivers first person monologues, and an actor who is the first person narrator in a moving picture.

RECOGNIZE THE ADVANTAGES AND LIMITATIONS OF FIRST PERSON NARRATION.

Establish an imaginary situation or incident - an automobile accident, natural disaster, etc. - and ask students to narrate the story in three ways:

1. As if the student knew no one who was involved in the incident.
2. As if the student knew one of the participants.
3. As if the student personally was involved.

Help the class to establish an understanding of the extent to which the degree of involvement colors real life narration.

After the class has read a story narrated in the first person, assign one group of students to list the advantages of first person narration and another to cite the limitations. Both groups should focus their attention on what the narrator can or cannot know and where the narrator can or cannot be in the selection. Their findings should be

used to help the class understand when first person narration is important.

Ask the class to consider some of the following questions:

- Are there some characters who are not fully aware of all that is happening in the story? If they were to narrate the story, what would the selection be like?
- Which character does the reader feel closest to when the selection is narrated in the first person?
- What is the effect of the first person narrator understanding less about himself than the reader does?
- How does the first person narrator get information that he could not have acquired first-hand by direct observation?
- To what extent can the first person narrator establish attitudes by exercising options in word choices?

Present the class with a rewritten passage from an essay from which all personal references have been removed. Lead the class to discover what has been lost in the rewritten version.

Ask students to rewrite a brief but important passage, shifting the point of view of the first person narrator from that of a main character, present at or absent from a scene, and the details or insights which must be added in order to make narration by a minor character possible.

LITERATURE

POINT OF VIEW 10-12

POINT OF VIEW refers to the narrator or speaker in a selection.

At this level the student learns to:

RECOGNIZE THAT THE NARRATOR OF A SELECTION MAY POSSESS COMPLETE OMNISCIENCE FOR ALL CHARACTERS,OR FOR BUT ONE CHARACTER,OR MAY REPORT ONLY EXTERNAL ACTIONS.

RECOGNIZE THAT POINT OF VIEW INFLUENCES CHARACTERIZATION AND PLOT.

RECOGNIZE THAT IN LYRICS THE POINT OF VIEW IS TYPICALLY THAT OF THE POET.

POINT OF VIEW 10-12

The student learns to:

Activities

RECOGNIZE THAT THE NARRATOR OF A SELECTION MAY POSSESS COMPLETE OMNISCIENCE FOR ALL CHARACTERS, OR FOR BUT ONE CHARACTER, OR MAY REPORT ONLY EXTERNAL ACTIONS.

After the reading of a longer work, help the students to determine whether the narrator presents the thoughts and feelings of all the characters, or just some of the characters, or whether he gives only the external actions or appearance of certain characters. During the discussion raise questions such as:

Is it best that not all thoughts and feelings of the character be given?
Why are some characters not permitted to speak for themselves?
How does the author reveal what his characters think?
Does the narrator express judgments? How are the judgments relevant to the theme of the selection?

Ask individual students to read several poems by the same poet and to determine if he uses the same kind of narrator in each. Invite class reaction to the students' findings.

RECOGNIZE THAT POINT OF VIEW INFLUENCES CHARACTERIZATION AND PLOT.

After the reading of a selection, speculate with the class about the effect of switching from third person omniscient narration to first person narration by a minor character. Guide thinking with such questions as:

When would the narrator have to be added to certain key scenes? Deleted from other scenes?
Would the outcome of the plot have to be changed?
Would the shift in point of view introduce a new element such as bias, impatience, etc.?
Do some characters have impact on the reader because they are described only by appearance and action? What would happen if one of these characters became, for at least a time, the first person narrator?

Consider such questions as:

Why are the thoughts and feelings of one character emphasized more than those of others?
If the author does not present the thoughts and feelings of his characters, which character are you most sympathetic with? Why?
How does the point of view influence the arrangement of the incidents of the plot? Does the choice of point of view impose any limitations on the arrangement of incidents?
Does the point of view influence the handling of time in the selection?
Does the point of view change in the selection? Why? What effect is achieved by this change?
If the selection is narrated from the point of view of different characters, why are some characters not given the opportunity to narrate?

The student learns to:

RECOGNIZE THAT IN LYRICS THE POINT OF VIEW IS TYPICALLY THAT OF THE POET.

What effects can the physical, emotional, or psychological change in the point of view of a main character narrator have on theme and plot?

Ask the students to compare two short familiar poems, one narrative and one lyric, and to discuss them in the light of the following:

Which one almost entirely consists of expression of emotion?

Does the dictionary definition of lyric apply to one of the poems being compared? In what ways?

Which writer is more concerned with his own introspection and intense emotional response?

What emotion is expressed in the lyric poem discussed?

Is the emotion that of the poet?

Complete the following sentence: A lyric poem is one which

_____

LITERATURE

THEME 7-9

THEME refers to the main idea and the meaning of a selection.

At this level the student learns to:

- RECOGNIZE THAT THE THEME OF A LITERARY SELECTION NEED NOT BE A MORAL LESSON EVEN THOUGH IT DOES ILLUMINATE HUMAN THOUGHTS, FEELINGS, AND ASPIRATIONS.
- RECOGNIZE THAT THE THEME MAY INVOLVE SEVERAL IDEAS.
- DISTINGUISH BETWEEN SELECTIONS IN WHICH THERE IS A DIRECT STATEMENT OF THEME AND SELECTIONS IN WHICH THEME EVOLVES FROM THE OTHER ELEMENTS.

THEME 7-9

The student learns to:

Activities

RECOGNIZE THAT THE THEME OF A LITERARY SELECTION NEED NOT BE A MORAL LESSON EVEN THOUGH IT DOES ILLUMINATE HUMAN THOUGHTS, FEELINGS, AND ASPIRATIONS.

Use records or filmstrip accounts of such American legendary and folk heroes as Paul Bunyan, John Henry, and Annie Oakley to illustrate theses which relate to universal human aspirations and feelings but do not present a moral. Elicit from the pupils statements concerning the manner in which plot and characterization are exaggerated in order to develop the theme of man's age-old aspiration for superhuman talent and strength. Repeat using selections which students have read.

Have students invent titles which they believe appropriate to a selection. The titles should reflect the author's implied or stated commentary on life. Compare and discuss results.

Show sequential pictures and have students write one-sentence statements of the theme.

Lead the class in discussion of definitions

moral: how people should behave
theme: how people do behave

RECOGNIZE THAT THE THEME MAY INVOLVE SEVERAL IDEAS.

For a given selection present an abstract concept such as courage, selfishness, ambition, which relates to the underlying idea or theme of the selection. After the pupils have read the selection, explore with the group the various statements implied or expressed which the author has made about the abstract concept.

Example:

Abstract concept: courage

Statements made:

1. The desire to achieve manhood gives an adolescent courage to deprive himself of the security offered by his family.
2. The need to know one's environment will provide the courage needed to overcome pain and fear of physical danger, etc.

The whole class should consider the validity and relative importance of the statements.

The student learns to:

After pupils have all read several selections, have each pupil choose one work and write a statement of its theme. After each pupil exchanges papers with a neighbor, have him attempt to find citations which prove that his partner's statements are accurate and complete.

Discussion of theme may be continued in terms of such questions as:
- Is there more than one idea emphasized in the selection?
- Is it true that certain themes become so trite that no good author should or could attempt to use them?
- Does use of a refrain in poetry contribute to understanding or recognition of a theme?

DISTINGUISH BETWEEN SELECTIONS IN WHICH THERE IS A DIRECT STATEMENT OF THEME AND SELECTIONS IN WHICH THEME EVOLVES FROM THE OTHER ELEMENTS.

Have the whole class read two selections with similar themes - one with a direct statement of theme, the other one in which the theme is implied. Assign one group to determine which statements in the first selection express the theme. Have another group determine which elements in the second selection most strongly suggest the theme. The whole class should consider the group findings and try to account for the two different ways of handling theme.

Slower students may gain fuller understanding of the concept of theme by discussing the manner in which posters, decorations, refreshments, and clothing carry out the theme of a school dance.

Ask students to examine cartoons and comic strips, and identify themes expressed or implied through various elements: characterization, plot, setting, dialog, diction, and so forth.

Discuss and compare several short selections, asking questions such as:
- Are the characters exaggerated in order to allow the author to develop a theme? If so, in what ways?
- Do you agree with the underlying idea which emerges from the selection? Why or why not?
- What ideas are constantly repeated in a selection through dialog, characterization, setting, plot, imagery, title, and author's statement?

LITERATURE

THEME 10-12

THEME refers to the main idea and the meaning of a selection.

At this level the student learns to:

RECOGNIZE THAT THERE MAY BE SEVERAL THEMES WHICH, COMBINED WITH ALL OTHER ELEMENTS, MAKE UP THE MEANING OF A SELECTION.

RECOGNIZE THAT THE MEANING OF A SELECTION REPRESENTS A VIEW OF LIFE, A COMMENT ON LIFE.

RECOGNIZE THAT KEY PASSAGES OR LINES MAY REVEAL A SUBSTANTIAL PORTION OF THE MEANING BUT THAT THESE STATEMENTS MUST BE QUALIFIED BY WHAT IS INFERRED FROM ALL OTHER ELEMENTS OF THE SELECTION.

THEME 10-12

The student learns to:	Activities
RECOGNIZE THAT THERE MAY BE SEVERAL THEMES WHICH, COMBINED WITH ALL OTHER ELEMENTS, MAKE UP THE MEANING OF A SELECTION.	Have a group of students discuss the meaning of a selection. Their discussion should emphasize the themes in the selection and how the themes are related to other elements in the selection. The discussion should be taped, edited, played for the whole class, and considered in the light of such questions as: Are all the ideas in the selection of equal importance? Is a single statement of theme adequate to express the entire meaning of the selection? Has the author distorted characters, manipulated plot, and exaggerated details of setting in order to propagandize? Does the author express a universal theme or restrict his commentary to the special problems of an individual? Can the themes be classified as moral, social, economic, or psychological?
RECOGNIZE THAT THE MEANING OF A SELECTION REPRESENTS A VIEW OF LIFE, A COMMENT ON LIFE.	Before reading, help the group make a list of universal concerns, such as: The search for truth The power of love Conformity Man versus society Self-discovery Adjustment to new ways of living
	Have the group read to discover what view of life or comment on life the author of a selection conveys.
	Discuss a selection in terms of such questions as: In general, how does the selection depict life? What kind of life does the selection depict?
RECOGNIZE THAT KEY PASSAGES OR LINES MAY REVEAL A SUBSTANTIAL PORTION OF THE MEANING BUT THAT THESE STATEMENTS MUST BE QUALIFIED BY WHAT IS INFERRED FROM ALL OTHER ELEMENTS OF THE SELECTION.	Divide the class into groups to determine which passages in a selection best explain its main ideas and meaning. Compare findings and determine whether the cited passages are adequate for expressing everything that can be said about the meaning of the selection.
	After the reading of an essay, locate a passage in which the author states his main idea. Ask the class to decide whether the rest of the essay serves to illustrate the main idea, add to it, or change it.

Have individuals report answers to the questions below.
Allow the class to question or comment on the reports.

- How would the selection have to be changed in order to change its theme?
- What is the relationship between change in a character and change in theme?
- How does sympathy for one character or another influence the reader's understanding of the theme?
- Do the characters represent abstract qualities or concepts which aid in understanding theme?
- Are all the characters necessary to development of the theme?

If a given selection does not create a unified impression from the various elements in the work (characterization, setting, plot, etc.), have the group consider three possibilities:

1. Poor reading
2. Poor writing
3. Intentional absence of unity because the author wants to show that life patterns are not unified.

Have students write newspaper versions of the plot of a selection and write appropriate headlines. Test headlines for their aptness in expressing theme.

LITERATURE

DICTION 7-9

DICTION refers to the choice of words and the manner in which an author arranges them in order to convey ideas and achieve certain effects.

In grades 7-9, the student learns to:

RECOGNIZE THAT A WORD MAY DENOTE MORE THAN ONE THING.

DISTINGUISH BETWEEN THE DENOTATION AND CONNOTATION OF A WORD.

RECOGNIZE THAT BOTH THE DENOTATIONS AND CONNOTATIONS ARE IMPORTANT TO THE SELECTION OF WORDS.

RECOGNIZE THAT PERSONIFICATION IS A FORM OF COMPARISON IN WHICH SOMETHING THAT IS NOT A PERSON IS SPOKEN OF AS IF IT WERE.

DISTINGUISH BETWEEN SIMILES, METAPHORS, AND PERSONIFICATIONS WHICH ARE COMMON OR TRITE AND THOSE WHICH ARE FRESH.

RECOGNIZE WORDS THAT APPEAL TO THE SENSES OF SOUND, SIGHT SMELL, TASTE, AND TOUCH, AND WORDS WHICH DESCRIBE INTERNAL SENSATIONS.

RECOGNIZE THAT THE AUTHOR'S ATTITUDE TOWARD HIS SUBJECT OR HIMSELF MAY BE IMPLIED BY THE CONNOTATIONS OF WORDS.

DICTION 7-9

The student learns to:

Activities

RECOGNIZE THAT A WORD MAY DENOTE MORE THAN ONE THING.

At the chalkboard, develop lists of words from a selection read previously which have several different denotations. Have small groups prepare and present similar lists of words from other selections.

DISTINGUISH BETWEEN THE DENOTATION AND CONNOTATION OF A WORD.

Ask individual students to locate in a literary selection, words which have several meanings, and to speculate as to which denotation and connotation the author intends, and why the author did not use a synonym instead.

Example:

"Oft his proud galleys sought some new-found world."
(galley: ship's kitchen, printer's proof, ship propelled by oars:
proud: majestic, feeling pleasure in self, showing self-esteem)

Have a group or the class pick out several key words in a newspaper article or literary work. Then have small groups establish and present the denotation and connotations of single words.

Example:

home
Denotation: fixed residence
Connotations: family ties
domestic comfort

One particularly good example could be posted as a reference chart.

RECOGNIZE THAT BOTH THE DENOTATIONS AND CONNOTATIONS ARE IMPORTANT TO THE SELECTION OF WORDS.

Present a list of pairs of descriptive words and ask pupils to explain which adjectives they would enjoy having applied to themselves.

For example:

foolhardy	persistent	thrifty
daring	stubborn	miserly

Discussion should elicit understanding of the power of negative or unpleasant connotations.

Choose key words from a selection. Establish denotations and appropriateness of connotations. Speculate as to why the author chose the words he did.

Present a passage in which underlined synonyms have replaced the author's words. Ask pupils to find substitutes for the synonyms and justify their substitutions in terms of denotations and connotations.

The student learns to:

RECOGNIZE THAT PERSONIFICATION IS A FORM OF COMPARISON IN WHICH SOMETHING THAT IS NOT A PERSON IS SPOKEN OF AS IF IT WERE.

Present a number of quotations, titles, and expressions such as:

Death rides the highways.
murmuring waters
The mountains wait.
The dog complained bitterly.
The elderly car coughed, shuddered, and refused to go further.
Love guided me.

Elicit from the pupils the fact that all the examples are similar in two ways:

1. In each a comparison is implied or stated.
2. In each a nonruman organism, an inanimate object, or an abstract idea is given human attributes.

Ask a group of interested pupils to explore the concept of Neptune, Apollo, Minerva, Loki, etc. as personifications of inanimate objects or abstractions. A presentation to the entire class should be made.

Assign a group to each of the figures of speech: simile, metaphor, personification. Have them copy illustrations from literature and prepare wall charts for display.

Discuss such questions as:

What, basically, is the author implying when he uses personification?
What is gained by comparing an abstraction or inanimate object with human life?
What human qualities such as emotions, actions, physical gestures are given by the writer of a selection to a nonhuman organism or an inanimate object.
How many human qualities does the author ascribe to the inanimate object. If more were given, would the comparison remain valid?

DISTINGUISH BETWEEN SIMILES, METAPHORS, AND PERSONIFICATIONS WHICH ARE COMMON OR TRITE AND THOSE WHICH ARE FRESH.

Ask individuals to collect and record, over a period of several days, examples of comparisons encountered while listening to the radio or conversations; examining advertisements for hotels, cruises, and automobiles; reading the women's or sports section of the newspaper; or scanning the headlines used in tabloids. Have a committee tabulate and present the findings and ask the class to classify the comparisons cited as unique and fresh, or tired and worn out.

In connection with specific selections, discuss such questions as:

If the figures of speech are quite common, is the author guilty of not trying to use fresh figures of speech? Is he intentionally using cliches? Is he using common figures of speech in a new way, a new context?

RECOGNIZE WORDS THAT APPEAL TO THE SENSES OF SMELL, TASTE, AND TOUCH, AND WORDS WHICH DESCRIBE INTERNAL SENSATIONS.

Display several book illustrations. Ask the class to formulate a list of descriptive words and phrases suggested by the pictures. Include senses of smell, taste, touch, sound, and sight as well as words which describe internal sensations such as dizziness, pain, and thirst.

Provide copies of a literary selection which depends for its effectiveness on sensory impressions. Ask groups of pupils to identify words and phrases which appeal to the senses of sound, sight, smell, taste, touch, and internal sensations. The findings should be listed on charts and used as the basis for class discussion of such questions as:

Do the images of the selection tend to appeal to one of the human senses more than any other? What is the effect of this?

Can you find examples of single words which successfully evoke images?

The student learns to:

Distribute copies of an image-filled poem and have pupils write a literal paraphrase of the statement made in one stanza of the poem. Compare the paraphrases with the original to illustrate the idea that the connotations of the original words suggest the author's attitude toward his subject, or himself while the literal paraphrase is more concerned with denotations of words.

RECOGNIZE THAT THE AUTHOR'S ATTITUDE TOWARD HIS SUBJECT OR HIMSELF MAY BE IMPLIED BY THE CONNOTATIONS OF WORDS.

Discuss other selections in terms of such questions as:

Do the connotations of words reveal how strongly the author feels and thinks about his subject?

Do the words used in evoking an image frequently bear appropriate connotations?

LITERATURE

DICTION 10-12

DICTION refers to the choice of words and the manner in which an author arranges them in order to convey ideas and achieve certain effects.

In grades 10-12, the student learns to:

RECOGNIZE THAT A WORD MAY BE CHOSEN FROM A GROUP OF WORDS WITH SIMILAR DENOTATIONS BUT WIDELY DIFFERENT CONNOTATIONS.

RECOGNIZE THAT THE CONNOTATIONS OF A WORD IN A SELECTION MAY BE COMBINED TO PRODUCE A DISCERNIBLE EFFECT OR PATTERN IN THE SELECTION.

DETERMINE WHY A SPECIFIC FIGURE OF SPEECH IS APPROPRIATE TO A SELECTION.

RECOGNIZE THE EFFECT OF THE USE OF IMAGERY.

RECOGNIZE THAT THE SPEAKER'S OR AUTHOR'S ATTITUDE TOWARD HIS SUBJECT, HIMSELF, OR HIS AUDIENCE MAY BE INDICATED BY WORD CONNOTATIONS, IMAGERY, AND FIGURATIVE LANGUAGE.

RECOGNIZE THAT THE TONE OF A SELECTION MODIFIES THE THEME.

DICTION 10-12

The student learns to:

Activities

RECOGNIZE THAT A WORD MAY BE CHOSEN FROM A GROUP OF WORDS WITH SIMILAR DENOTATIONS BUT WIDELY DIFFERENT CONNOTATIONS.

Have the class pick out a number of key words in a passage and assign each word to a group of students. Each group should determine which alternative synonyms to the one assigned might have been used in the passage. The group should present the original word plus possible alternates to the class and speculate, citing evidence, why the author chose the words he did. (The use of chart paper or overhead projector would facilitate this activity.)

RECOGNIZE THAT THE CONNOTATIONS OF A WORD IN A SELECTION MAY BE COMBINED TO PRODUCE A DISCERNIBLE EFFECT OR PATTERN IN THE SELECTION.

Have pupils examine short passages to determine whether a number of the descriptive words used have connotations which combine to produce a discernible effect or pattern.

Example:

A passage in which the personal habits of a character are compared to those of a beast through the use of a series of words having appropriate connotations.

Discuss in terms of the literature being read such questions as:

Do some words suggest more in context than they would otherwise suggest alone?

Is there a contrast between the connotations of words and the the subject of a selection? What is the effect of this? What does the contrast suggest about the subject?

DETERMINE WHY A SPECIFIC FIGURE OF SPEECH IS APPROPRIATE TO A SELECTION.

Assign to a group a short passage containing a figure of speech and have the group attempt to create several other figures of speech which might serve as substitutes for the original. The class should consider the substitutes and attempt to discover why the original is best for the passage and the whole selection. Criteria should be developed and recorded. These might include:

freshness or new context
validity of the comparison
kind and amount of reaction evoked
consistency

RECOGNIZE THE EFFECT OF THE USE OF IMAGERY.

Divide the class into groups. Each group should choose a passage which it believes uses imagery effectively. Then the group should be asked to remove the imagery from the passage by substituting words which denote the same thing but do not carry an image. The altered passages with the substitutions underlined should be given to remaining students in the class. Each student should attempt individually to substitute an appropriate image-carrying word for the underlined word. Finally, examples of these student choices should be compared with the author's original words, and the class should attempt to discover why the original images are best for the passage and the selection as a whole.

The student learns to:

Other selections can be discussed in terms of such questions as:

- Are there noticeable contrasts between images or the imagery of one part and the imagery of another part? What effect does the contrast have on the meaning of the selection?
- Is there a relationship among the various images of the selection?
- How is the relationship among the images important to the theme and the selection as a whole?
- Does the imagery create a clear mental picture or does it aim to produce an emotional response?
- What relationship exists between the title of a selection and the images appearing in it?

RECOGNIZE THAT THE SPEAKER'S OR AUTHOR'S ATTITUDE TOWARD HIS SUBJECT, HIMSELF, OR HIS AUDIENCE MAY BE INDICATED BY WORD CONNOTATIONS, IMAGERY, AND FIGURATIVE LANGUAGE.

Ask the students to examine parallel writings such as the claims of two rival trade unions, friendly and unfriendly newspaper reports of an event, or speeches representing two opposite views on a single topic. On the chalkboard record words and phrases which illustrate how juxtaposition of images, word connotations, figures of speech, etc., are used to indicate an author's attitude.

Have students read aloud an episode from a play or novel emphasizing scorn, bias, praise, contempt, flattery, or other attitudes expressed. Ask the class to pick out the words used to establish the tone of the narrative.

Consider ballads, short stories, essays, or longer works in the light of such questions as:

- Does the juxtaposition of images, figures of speech, or connotations suggest the author's or speaker's attitude?
- Is the tone of a selection constant throughout the selection or does it change? If it changes, why?
- What words indicate the author's or speaker's attitude toward his audience?

RECOGNIZE THAT THE TONE OF A SELECTION MODIFIES THE THEME.

Ask the pupils to find and cite evidence that the author's use of images, figures of speech, and connotations assist in conveying the theme of a selection and in revealing the author's attitude.

LITERATURE

RHYTHM, SOUND, AND STANZA 7-9

RHYTHM refers to the repetition of regular or irregular beats or accents in the lines of a selection. SOUND refers to the repetition of similar sounds either at the beginning, in the middle, or at the end of words. STANZA refers to the formal divisions in the organization of a poem.

At this level the student learns to:

RECOGNIZE THAT THERE MAY BE A REPETITION OF BEAT OR ACCENT IN LINES READ AS NORMAL SPEECH.

RECOGNIZE THE REPETITION OF A PATTERN OF CONSONANT OR VOWEL SOUNDS IN WORDS.

RECOGNIZE THAT POETRY APPEARS IN THE FORM OF STANZAS OR REGULAR DIVISIONS.

RHYTHM, SOUND, AND STANZA 7-9

The student learns to:	Activities
RECOGNIZE THAT THERE MAY BE A REPETITION OF BEAT OR ACCENT IN LINES READ AS NORMAL SPEECH.	Present to the class two versions of a short poem. One should be the original; the other should be in the form of a prose paragraph without capitalization and punctuation. Have both versions read aloud and compared. Elicit awareness of the role of punctuation, grammatical structure, and special word groupings in causing rhythmical patterns. Play recordings or read aloud additional selections and discuss such questions as: What is the rhythmical pattern of the selection? Does the rhythmical pattern remain the same throughout the selection? Which words receive emphasis when the line is read as normal speech? Is there pattern to the emphasis? Do the punctuation and the termination of lines help the reader to observe a rhythmical pattern?
RECOGNIZE THE REPETITION OF A PATTERN OF CONSONANT OR VOWEL SOUNDS IN WORDS.	Ask pupils to listen to a poem read or sung in a foreign language and to identify consonant or vowel sounds which are repeated several times. Write sounds phonetically on blackboard. Lead students to awareness of the poet's conscious effort to establish a pattern of sounds. Extend this further by providing pupils with duplicated copies of poems with key words underlined. Have each poem read aloud, then discussed in terms of some one aspect of sound such as: alliteration, end rhyme, internal rhyme, liquid sibilant consonants, and long open vowels. Then analyze poetry, perhaps a ballad, which uses several of these techniques. Ask individuals to choose poems, read them, and discuss sounds found in them. The objective is to develop awareness of sound, not mastery of terminology. Discuss selections in terms of such questions as: Are there groups of words which have the same vowel or consonant sounds? What in particular is being emphasized as a result of repetition of sounds?
RECOGNIZE THAT POETRY APPEARS IN THE FORM OF STANZAS OR REGULAR DIVISIONS.	Discuss several poems in terms of stanza form: number of lines, rhyme scheme, metrical pattern. Consider questions such as: Is there a regular rhyme scheme to the four lines of the quatrain? Is the rhyme scheme followed through the whole selection? What are the chief characteristics of the ballad? of the sonnet? of the limerick? Minimize emphasis upon terminology.

Present a sonnet to the class with some words missing. Have the students supply appropriate words that best fit the rhythm or sound of the poem. Compare and discuss results.

LITERATURE

RHYTHM, SOUND, AND STANZA 10-12

RHYTHM refers to the repetition of regular or irregular beats or accents in the lines of a selection. SOUND refers to the repetition of similar sounds either at the beginning, in the middle, or at the end of words. STANZA refers to the formal divisions in the organization of a poem.

At this level the student learns to:

RECOGNIZE THAT RHYTHMICAL PATTERNS MAY CHANGE WITHIN A SELECTION.

RECOGNIZE THE APPROPRIATENESS OF THE RHYTHM AND SOUNDS TO WHAT IS BEING SAID IN THE SELECTION.

DETERMINE THE EFFECT OF REPETITION OF SOUNDS IN A SELECTION.

DISTINGUISH BETWEEN SONNET, SPENSERIAN STANZA, AND THE VERSE PARAGRAPH OF FREE VERSE.

RHYTHM, SOUND, AND STANZA 10-12

The student learns to:

Activities

RECOGNIZE THAT RHYTHMICAL PATTERNS MAY CHANGE WITHIN A SELECTION.

Play a recording of a poem or have it read aloud while the students have copies of the poem before them. Discuss the poem in terms of the following questions:

Is there regularity to the alternation of accented words and unaccented words when the line is read in a meaningful way?

Does the selection establish a rhythm and then depart from it at some point? Why? What is being emphasized in the lines that depart from the expected rhythm?

Does the rhythmical pattern tend to become monotonous?

What causes change of rhythm in the selection: beat or accent, punctuation or lack of it, grammatical structure, or something else?

RECOGNIZE THE APPROPRIATENESS OF THE RHYTHM AND SOUNDS TO WHAT IS BEING SAID IN THE SELECTION.

Read a selection to the class before the students are asked to study it on their own. Raise questions such as:

Does the rhythm in some way resemble a rhythmic pattern associated with the nature of the content?

What is the effect of irregular alternation of accented and unaccented words in a line? How does this affect meaning?

What is the effect of the rhythmic pattern on the length of a line?

Does the rhythm of the line result simply from the choice of words in the line or is it the result of a combination of phrases, clauses, or sentences?

How are lines to be read when no punctuation appears at the ends of lines?

Does the rhythm support or clarify the meaning of a line? How?

Have pupils examine poems that they have read for instances of sounds appropriate to the content.

Ask the students to replace each of the underlined words with a word which suggests the actual sound referred to:

Example:

The sound of the wind.
The whine of the wind.

1. The sound of the motor
2. The noise of the bees.
3. The ringing of the bells.

DETERMINE THE EFFECT OF REPETITION OF SOUNDS IN A SELECTION.

Have a group identify sounds that are repeated in a selection and report them to the class by underlining or circling key letters and words on a mimeographed copy of the selection. Have class discuss

the effect of the repetition of sounds and the extent to which the sounds are appropriate to the selection. Consider this in terms of such questions as:

How would you classify or describe the repeated sounds?
In what ways is the pattern of sounds appropriate to the whole selection?
What is the effect of rhyme within a line? Is it appropriate to what is being said in the line?
If there are inexact rhymes in the selection how are they related to the content?

The student learns to:

DISTINGUISH BETWEEN SONNET, SPENSERIAN STANZA, AND THE VERSE PARAGRAPH OF FREE VERSE.

Divide the class into groups and assign to each a selection. The groups should determine such particulars of the selection as the number of lines in each division, the rhyme scheme, the rhythm of the lines, the length of lines. Findings should be reported to the class, selections compared, and characteristics of sonnet, Spenserian stanza, and free verse paragraph established.

In the course of the discussions, questions such as the following might be considered:

In what way does the rhyme pattern of the sonnet serve to define divisions within the 14 lines? How do the thoughts of the lines conform to the divisions made by the rhymes?
What is the pattern in the rhyming of the nine lines of the Spenserian stanza?
How do verse paragraphs differ from stanzas?
What is the effect of the variation in length of lines in a verse paragraph?
What influences a poet to choose a particular stanza form for a given selection?

LITERATURE

MOOD 7-9

MOOD refers to the atmosphere of the selection. It is described in terms of human emotions and works with other elements to give shape to a whole pattern.

At this level the student learns to:

RECOGNIZE THAT THE AUTHOR CREATES MOOD BY THE CHOICE OF WORDS HAVING APPROPRIATE CONNOTATIONS, SOUNDS, AND RHYTHMS.

MOOD 7-9

The student learns to:

RECOGNIZE THAT THE AUTHOR CREATES MOOD BY THE CHOICE OF WORDS HAVING APPROPRIATE CONNOTATIONS, SOUNDS, AND RHYTHMS.

Activities

Present the class with a brief passage in which blanks are left to indicate where several of the words used by the author to convey mood have been omitted. Ask students to supply words or phrases that would convey a predetermined mood. Then ask the students to compare their results with the author's original which the teacher then presents with attention to the contribution made to mood by the sounds, connotations, and rhythms of words.

Play recordings of short poems or of music which haveunmistakable mood and ask students to write one word which suggests the mood of each selection. Have them compare results and cite evidence.

Assign each of the following categories to a group of students: connotation, figures of speech, imagery, rhythm, sound. Have each group then examine a selection to determine if its category contributes to the atmosphere of the selection. Specific words suggesting mood should be written on chart paper with key words or groups of words underlined. The class should decide which elements suggest the mood of the selection and should determine where in the selection the mood is clearly established.

LITERATURE

MOOD 10-12

MOOD refers to the atmosphere of the selection. It is described in terms of human emotions and works with other elements to give shape to a whole pattern.

At this level the student learns to:

RECOGNIZE WHEN THE MOOD IS OF MAJOR IMPORTANCE TO A SELECTION.

RECOGNIZE THAT MOOD MAY BE SUGGESTED BY DICTION, RHYTHM, OR SOUND.

RECOGNIZE THAT THE MOOD OF A SCENE OR EPISODE OF A SELECTION MAY INFLUENCE THE ACTION OF CHARACTERS.

MOOD 10-12

The student learns to:	Activities
RECOGNIZE WHEN THE MOOD IS OF MAJOR IMPORTANCE TO A SELECTION.	Show pictures of paintings which emphasize moods such as desolation, suspense, peace, fantasy, gloom, weariness, or gaiety. Guide the class in listing the pictorial details which establish the mood and in naming the mood. Have pupils characterize the people who might be found in such an environment, the way the people would think, feel, live, respond. Now read aloud an opening descriptive passage in which a novelist evokes a mood through the use of graphic detail and again ask students to characterize the people who might be found in such an environment. After reading selections, discuss such questions as: How closely is the mood tied to the setting? Would a different setting give rise to a different mood? What would be the effect if the same intense mood were maintained throughout the selection? Would another mood serve as well?
RECOGNIZE THAT MOOD MAY BE SUGGESTED BY DICTION, RHYTHM, OR SOUND.	After reading short lyrics, have pupils locate key words and phrases which create word pictures. Discuss the extent to which rhythms and sounds are used to reflect the mood of the poet or create a mood in the poem. Treat ballads and other narrative poems similarly. Consider the following questions: Does the selection have more than one mood? If so, how does this affect the selection? If the mood is one of suspense, how is it maintained throughout the selection?
RECOGNIZE THAT THE MOOD OF A SCENE OR EPISODE OF A SELECTION MAY INFLUENCE THE ACTION OF CHARACTERS.	Assign a group to determine the mood of a selection and decide upon a word or words for describing the mood and to cite evidence for their decisions. Following discussion of the report of the group, the class should consider such questions as: Does the mood influence the characters in any way? Would the characters act differently if a different mood were established in the selection? Does the mood make the actions of characters plausible? Is the mood used as a causal factor in arranging the incidents of the plot?

Before the members of the class read a selection, read to them a brief passage from the selection. Help the students identify the mood of the passage and speculate about the influence of the mood on the whole selection. After the entire work has been read, discuss the validity of the preliminary speculation.

ADVISORY COMMITTEES

Appreciation is expressed to the following two committees which were the first advisory committees to make general overall recommendations for the revision of the English Syllabus.

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John Charles Daley, Columbia Broadcasting Company
William Gibson, Playwright, author of the "miracle Worker"
Rosamond Gilder, Past Editor of "Theatre Arts" Magazine
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